The picture that couldn't be made

PHOTOGRAPHY

SEP 22 1952
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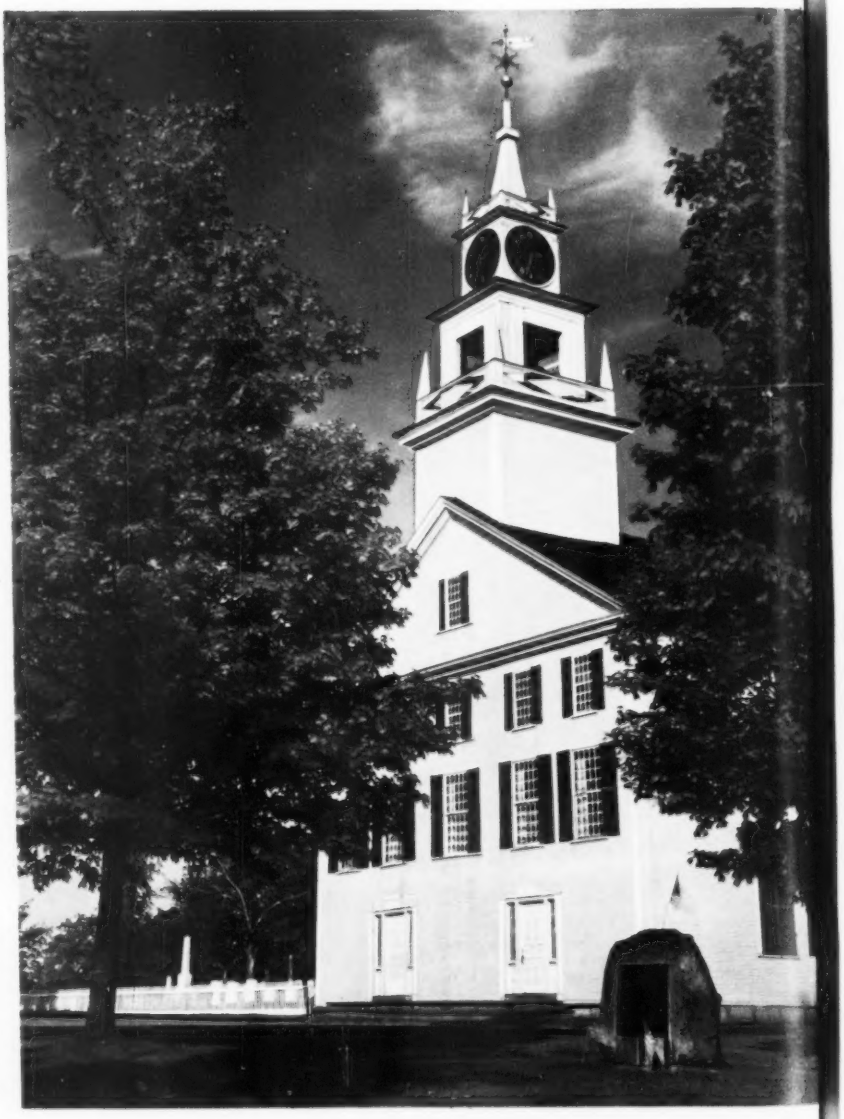
CLASS

No other film gives the Real-life Look of Ansco *Natural* Color!



LOAD up your camera with Ansco Color Film, and *see for yourself* how natural and life-like your fall color pictures can look. You'll get colors as your eyes see them . . . *softer*, more life-like hues without chromatic exaggeration.

And you can *standardize* on Ansco Color Film for all your popular-size hand cameras with f6.3 or faster lenses. That means just *one* emulsion speed and one set of color characteristics to remember for *all* your cameras taking 35mm magazines, 120, 620 or 828 rolls, and popular-size sheet film.

Load up with Ansco Color Film —*today!* Get it at photo dealers everywhere.

ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

•

YOUR PICTURES COME ALIVE—*LIKE THIS!* Here the photographer chose Ansco Color Film because of its wide latitude and its ability to capture soft pastel tones as well as strong primary colors.

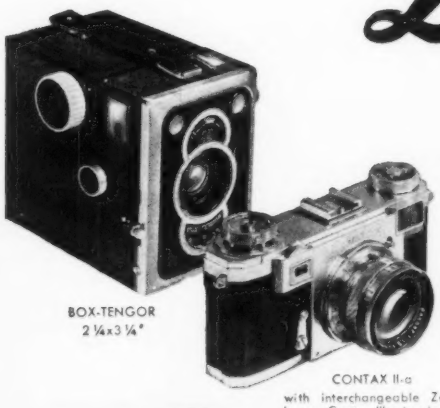
For "stills": 120, 620 and 828 rolls, 35mm in bulk and standard magazines, sheet film.

For Movies: 8 and 16mm magazines, 16mm rolls.

YOU GET sparkling positive transparencies—ideal for viewing or projection—from Ansco Film in "still" cameras. You can process Ansco Color Film and make Printon color prints in your own darkroom. Or, if you prefer, prompt film processing and Printon service, ranging from inexpensive wallet-size prints to 11x14 enlargements, are available through 38 authorized Ansco finishing plants.

SEP 22 1952

PRICE NEED NOT STOP YOU from enjoying a Zeiss Ikon



BOX-TENGOR
2 ¼x3 ¼"

CONTAX II-a
with interchangeable Zeiss lenses. Contax III-a has built-in exposure meter.

No doubt you have always associated ZEISS IKON with highest quality. But that does not mean you can't get a genuine Zeiss Ikon camera at the price you would like to pay. For these fine cameras come in many models—from the simple, low priced Box-Tengor to the superb Contax. Yet every camera reflects exacting Zeiss Ikon standards of craftsmanship maintained for over 90 years.

- Are you seeking a really well-built, optically perfect direct-view camera, economically priced? Then inspect the Nettar or Ikonta cameras. Some are now available with built-in rangefinder but with manual focusing.
- Do you prefer an auto-focusing range-finder camera making album-size prints? Then see the splendid Super Ikonta models.
- If you are a 35 mm fan, there are the highly developed Contax II-a and III-a, the elegant Contessa 35 and the more moderately priced Ikonta 35 and Contina 35.
- And if you want Zeiss Ikon quality in a reflex, examine the compact, easy-to-operate Ikoflex models with their EXTRABRITE focusing screen.

No matter what you want to spend, don't settle for less than a Zeiss Ikon. See the various models—at leading dealers.

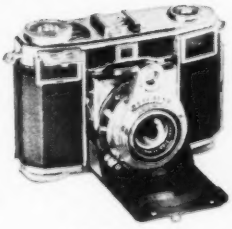
Write for literature

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

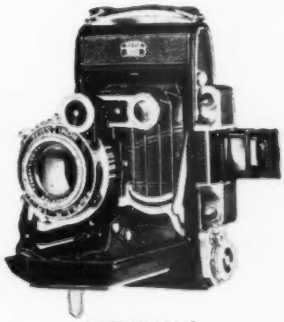
SUPER IKONTA B
2 ¼x2 ¼" auto-focusing range-finder camera.

IKONTA MODELS
come in picture sizes 1 ⅝x 2 ¼", 2 ¼x2 ¼" and 2 ¼x 3 ¼".

IKONTA 35
35mm miniature with choice of two lenses.



CONTESSA 35
A deluxe miniature with built-in auto-focusing rangefinder and exposure meter.



SUPER IKONTA C
Makes pictures 2 ¼x3 ¼" or 1 ⅝x2 ¼". Auto-focusing range-finder.

IKOFLEX
2 ¼x2 ¼" reflex with EXTRABRITE focusing screen.

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OCTOBER, 1952 VOLUME 31, NUMBER 4

PHOTOGRAPHY

This month's cover photograph of freckled beauty Diana Cassidy is by Philippe Halsman. *Life* sent Halsman to Hollywood on assignment to photograph young actresses, and Halsman recognized Diana as the young lady he tried to photograph in the movie capital last year. At the time, Diana was under contract to M-G-M, and Halsman couldn't wait for permission to be granted. This year, Halsman had no trouble. The picture was made in the home of one of Halsman's friends. Exposure on 5x7 Ektachrome Daylight film was f/22, with electronic flash; camera was 5x7 Graflex fitted with 10-inch, f/4.5 Bausch & Lomb Tessar lens.

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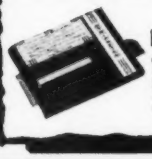

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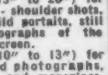

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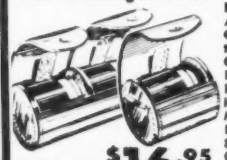

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Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are $1.25 each.

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. $1.95

When ordering, be sure to state what camera and lens you have.

Shipping cost, for 1 lens 25c, for set of lenses 50c

FILTERS: Your choice of medium yellow*, green* orange*, red*, haze*, photoflood*, type A, UV-16 UV-17 and skylight for use with Spiratone lenses.
Each filter $1.00

FREE 12 PAGE BOOKLET TELLS ALL ABOUT AUXILIARY LENSES, WRITE FOR IT!

***TAX REDUCTION SPECIAL**
FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens

THE BOLSEY GUIDE
Has special chapter on telephoto and wideangle lenses. A sound investment at $1.95

Comparable to 6c Slidebinders
2x2 Glass Slidebinders In lots of 200 each 2½¢

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. *Ship. Wt. 5 lbs.* Sample package of 20 2x2 glass binders, postpaid 75c.
200 Singleframe (Mercury) Masks 1.75 Masks fit glass and metal binders
200 Square (Robot, Tenax) Masks 1.75
New and best value yet!

200 WATT MANSFIELD 2x2 SLIDE PROJECTOR $17.95

Beautiful streamlined design, scientific illuminating system creates brilliancy with 200 watt bulb equal to that of projectors using 300 watts and more. Superb f:3.5 Protak Projection lens projects sharp, clear picture. Raising and lowering device, on-off switch, all-metal body, dual slide carrier, UL-approved. FREE with Mansfield Projector: BLOWER BASE, worth $7.69, makes possible use of greater wattage if desired, provides perfect cooling, making prolonged projection more comfortable. *Shipping Weight 7 lbs.*

FOR THE 8MM MOVIE FAN

Reg. $6.95, Save 33⅓% For All 8mm and 16mm MANSFIELD Cameras!

CINE TITLER

100' Carmel Hollywood 8MM Movie $4.64

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler. Ship. Wt. 4 lbs.

8MM PROJECTION EDITING VIEWER

$6.95 You'll more than enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Ship. Wt. 2 lbs*

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—5 for $2.98
300 ft. sets—5 for $2.98

Save $11.55 on complete Famous Make 4-piece
8MM EDITING OUTFIT $9.95

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?
Same outfit, but with deluxe rewinds with brakes $10.95.
Shipping Weight 6 lbs.

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. *Ship. Wt. 6 lbs.*

ACTION EDITING OUTFIT $29.95

If you'd spend 100% more, you wouldn't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic dryasplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 2000 ft. capacity, plus a sturdy metal base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone! *Shipping Weight 9 lbs.*

ACTION VIEWER $19.95

Here is a viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Shipping Weight 4 lbs.*

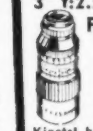
This outfit is made by a well-known manufacturer of editing equipment; yet, initial production is likely too small for the great demand we anticipate: so please be patient, if our deliveries are a little slow.

ULTRA-FAST COATED COLOR-CORRECTED

MOVIE TELEPHOTO LENSES

Sensational New Import! $39.95 1½" f:1.5 for 8mm

3" f:2.5 TELEPHOTO FOR 16mm

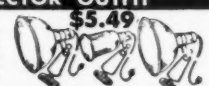


Never before in movie history was a superb 16mm telephoto lens or extreme speed and remarkable quality offered at nearly so low a price! The 3" Kinotel has a beautiful chrome focusing mount, with settings from 5.5 ft. to infinity, nine clicktops from f:2.5 to f:22, a depth of field scale, built-in shade and filterholder. Fits all 16mm 'C' mount cameras (Bolex, Revere, B&H, Keystone).

Deluxe Leather case—$1.95
Shipping Cost $1.00

For movie-making under the poorest light conditions: for rapid action shooting with color film; for so many occasions you thought previously as impossible to capture with your movie camera. Beautiful chrome focusing mount, depth of field scale, built-in shade and filterholder. Fits all 'D' mount Revere, Keystone, De Jur, with adapter ($1.95 extra) Bolex L 8, B&H Sportster, Companion. Trilens (note: lens does not fit small turrets due to 1⅝" diameter) cameras.

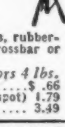
THREE UNIT **REFLECTOR OUTFIT $5.49**



Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.
Shipping Weight 5½ lbs.
Free on request with $5.49 or $6.49 outfit: Shutter Speed Tester

Only Spiratone offers you this $11.00
PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY $6.49



The Ideal Indoor Lighting Set-up 3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Wgts.: Stand 4 lbs; Reflectors 4 lbs.
Suggestions: Two #2 photoflood bulbs..... $ .66
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only..... 3.49

BELLOWSCOPE FOR KINE EXAKTA, EXA $26.70

Change your Kine Exakta (any model), Exa into the most Versatile Camera Ever Made.

Whether you aim to perfect and simplify with the Kine Exakta Ultra-Closeups, extreme Telephoto work, portraiture, copy work, Macro, Medical, Surgical or Dental photography—the Bellowscope not only inexpensively, but ideally solves these problems of advanced picture-taking.
Superior in construction, sturdiness, quality workmanship to considerably costlier bellows units, the Bellowscope has finest leather bellows, assures perfect optical alignment through double rack design, positive lock, makes possible use of any Kine Exakta lens. Precision-machined male and female adapters are built into the Bellowscope which, through its light weight (7 oz.) makes handheld telephoto work possible. Exposure factors for 50mm and 105mm lenses are engraved on tracks.

Fine, coated, color-corrected
JAPANESE LENSES *for the Kine Exakta*

Ever since American photographers—from the experienced magazine and professional photographer to the humblest amateur—realized that they could obtain Japanese lenses that would equal Europe's best at much more reasonable prices, our main problem has been getting an adequate supply of these lenses. Many Kine Exakta owners had to wait for weeks and months before it was their turn to receive the lens they ordered—some were impatient, but all agree the lenses were well worth waiting for! For instance, resolution tests of the 135mm f:3.8 lens prove that that lens is superior to three out of four 'brand' 135mm lenses, is equal to the fourth (though much lower in cost!).

135mm f:3.8, chrome barrel, depth of field scale, with deluxe leather case $49.95

90mm f:4, duraluminum barrel, weighs only 7 oz., ideal handheld telephoto work, depth of field scale, leather case..... $39.95

40mm f:3.5 Wideangle, chrome barrel, one of the fastest, yet sharpest wideangles made.. $39.95

(Deluxe Leather Case $3.95 additional)
Shipping Cost, per lens, 75c

FREE with purchase of any two of above lenses at one time: Your choice of photoelectric exposure meter (wrist-type)—or 5 pc. extension tube set.

Modern Exakta Guide—covers all phases of photography with Exa, Kine Exakta I, II, V, VX, objectively written by Tydings and Abel $1.95
We'll throw in a giant release button worth $1.25 with each guide.

SPECIAL SCREW-IN ADAPTERS For
Angenieux Retrofocus, Ser. VII.. 1.95
Biotar, Ser. VI..... $3.95
Biotar, auto-diaphragm, Ser. VI... 2.95
Tessar, f:3.5, Ser. V..... 1.25

POLARIZING FILTER Series V $2.49

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS
FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion. UV15, UV16, UV17, ND, PLUS 1 (20" to 38"), PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). *Ship Cost for one to six filters 10c*

Ser. V ea. $1.00 **Ser. V ea. $1.29**
Ser. VI ea. $1.25
Ser. VII ea. $2.00 **Ser. VI ea. $1.49**

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).

Available in 'Deluxe' only: light yellow, neutral density, #12, #2A, #85B, #81, #81A; B, C, E, F, 1-D, 2-D, 2B.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

STEREO BRACKET $4.95

Life-like, three dimension shots with any 35mm camera! Stereo bracket is mounted on tripod, one exposure is made from left end of track, second exposure from right end. The two resulting transparencies, color or b&w, when viewed in a stereo viewer, are equal to the finest work obtainable with stereo cameras. For Argus, Bolsey, Signet, Contessa, Leica, Kodak 35, etc.

KEYS STEREO VIEWER, battery—illuminated model, made of molded plastic, with individually adjustable eyepieces, accommodates Realist-type mounts, reg. $6.95. *(Shipping Weight 2 lbs.)* $3.47

COMBINATION OFFER: Stereo Bracket, Keys Viewer, 25 mounts (for stereo-bracket taken trans.)—all for $7.95

Save 50% on Famous Make
3-in-1 SAFELIGHT . . . $5.43

Rotate to red, yellow-green (enlarging, contact or green (pan) without removing filters. Directional light permits 360 degree rotation. 48" sq. working space on each filter. Cool operation. Complete with bulb, cord, mounting bracket — truly a professional safelight (original list price $14.95) for as little as a single-filter amateur unit.
Shipping Weight 8 lbs.

ALL-METAL 11 x 14 ENLARGING EASEL $6.95
including Footswitch!

Easel has spring-steel masking bands, white enameled base, adjustable for all sizes from 1½" x 2½" to 11" x 14". Plug enlarger cord into footswitch and you are ready to dodge, vignette and fully control your 'blow-ups'. *Combined Sh Wt 5 lbs.*

8x10 Enlarging Easel, same construction, with footswitch **$5.49**

Save $5.00 on with lens and case
SUNRAY ENLARGER . . . $9.95

Compact, portable. For negative sizes 35mm to 2¼x3¼. Ideal for beginners. Complete with bulb, lens, negative holder, ready for use, yet instantly disassembled and stored in the handy carrying case. Reg. $14.95.
FREE: Test strip Maker to assure perfect exposure. A $1.95 value.
Shipping Weight 10 lbs.

for the
DARKROOM

Adjustable
DEVELOPING TANK *for 35mm, 828, 127, 620, 116, 616* $1.49

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double! *Shipping Weight 2 lbs.*

4x6" Contact Printer 4.95
Costs just a few cents more than a good printing frame! Rubber-lined platen, red viewing bulb, push-button switch, rubber feet. You save 1/3. *Sh. Wt. 4 lbs.*

Footswitch $2.39
No need to miss up on dodging or vignetting that print! Your enlarger or contact printer plugs into new Pioneer Footswitch. *Ship. Cost 30c*

ELECTRIC PRINT DRIER $5.95
with two 12x17" Ferrotype Plates
Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8x10 or an accordingly larger number of small prints — singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Sh. Wt. 4 lbs.*

8-PC. RETOUCH KIT, $1.98
Postpaid.
For Negative and Print Retouching

Two fine English spotting brushes, an X-acto etching knife with removable blade, spotting and retouching media, three pencils of finest Spanish graphite in varying degrees (H, HB, 2H), and a simple instruction sheet. ... ...

Save $10.00 on
KING SOL SOLENOID $5.95

Guarantee yourself perfect flash synchronization the way professional photographers always did: with a solenoid. Almost any between-the-lens shutter can be perfectly synchronized to make flash exposures at the highest speeds foolproof. If you own a partially or non-synchronized Rollei, Speed Graphic, Retina, Ciroflex Rapax, Super Ikonta, Bantam Special or other camera with a Compur-type shutter, you won't want to miss this rare buy. With instructions for installation (state camera, shutter you have) $3.95—two for $10.50. Shipg. cost 10c ea.

SOL three-cell battery case, with 5" aplanatic reflector, for use with solenoids, incl. cord—a terrific value at $10.95

KING SOL Solenoid and Flash (battery case, reflector, cord), a $36.00 value $14.95

A sensational Spiratone Exclusive worth 2½ times as much!
FIELD LENS — $1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass. *Postpaid.*
For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, Kenflex, Bioflex—state your camera.

Lowest Prices Ever! Portable, Crystal-Beaded
30x40 TRIPOD SCREEN $6.89

To help our supplier keep his factory going full blast during the "off-screen-season" summer months, we decided on a drastic reduction on must models for a few months. Prices are so low, however, that we can virtually guarantee they won't last—they can't. Same quality as before: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64*	14 lbs.
50"x50"	11.89*	15 lbs.
52"x70"	24.95*	

Free with any tripod screen (please specify): 10 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Carmel-Hollywood Film.

**These screens are shipped by us Express (freight costs collect) within U.S.—other screens can be shipped PP or Express.*

Save 10.95 on Professional
HEADMASTER TILTTOP $5.95 *slightly shop-worn*

Only the advanced amateur and discriminating professional who has really 'shopped' for a massive tilttop that will hold any camera will appreciate this unusual buy! 180 degree tilting, with positive lock in any position. 360 degree rotation. Leather-covered camera platform. Solid brass throughout. Regularly (easily worth it!) $16.50. *Sh. Wt. 4 lbs.*

Black and White
35MM FINE GRAIN SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. All enlarged prints are made on popular Velour Black, with each negative individually exposed on the proper contrast paper.
Prices below include return postage.

"SUPER8"
Ultra Fine Grain Processing and 3¼x4¼ doubleweight velvet enlargements. 20 exp. roll. $1.18
36 exposure roll $1.83 65 exposure roll $3.65

"MASKOSPOT"
The most highly perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper.

	3¼x4¼	3½x5	4x6
36 exposure roll	2.60	3.12	3.66
20 exposure roll	1.68	2.08	2.35

"EXCELSIOR"
Ultra Fine Grain Processing and 3¼x4¼ glossy enlargements. 20 exposure roll. $1.00
36 exposure roll $1.58 65 exposure roll $3.10

The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film, with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen — you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only SPIRATONE PROJECTION POSITIVES can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.

ANSCOCOLOR
72-HOUR PROCESSING + $1
1 2¼x3¼ COLOR PRINT
ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT COUPON! 20 EXPOSURE ROLLS (DOUBLEFRAME) PROCESSED AND MOUNTED $1.00

PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE:
FROM UNCUT 35MM ROLLS: 20 EXP. ROLL 65c: 36 EXP. ROLL $1.05: 65 EXP. ROLL $1.80. From strips having less than six exposures, but no shorter than 4½ inches in length; or selected by frame No.: each frame 10c.

Complete price list of other 35mm services, black and white and color, on request to Dept. PP.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.
Items marked FREE must be requested at time of purchase!

SPIRATONE INC.
49 WEST 27th ST., NEW YORK 1, N. Y.
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

Announcing . . .

3 NEW Elgeet Lenses

for more exciting movies

MODERN FUNCTIONAL DESIGN . . .
Built to combine practical use with handsome appearance, these new Elgeet lenses have heavy knurls and engraved, easy-to-read figures for convenience in setting. You'll be proud to have one on your camera—pleased with its easy, smooth operation.

ADVANCED OPTICAL ENGINEERING . . .
As with all Elgeet lenses, these new models use rare element glasses that permit advanced optical design—assure crisp, sharp definition. All are hard-coated and fully color-corrected. Precision craftsmanship, painstaking engineering and rigorous testing mean a lifetime of better movies.

For further information, see your Elgeet dealer. He'll be glad to show you the Elgeet lenses best suited to your camera and needs.

- *Left:* New Elgeet 38mm f:2.5 telephoto lens for 8MM cameras providing 3X magnification. Price only $46.95.
- *Center:* New Elgeet 6.5mm f:2.5 wide angle lens for 8MM cameras. Wide and fast, it's priced at only $41.50.
- *Right:* New Elgeet 75mm (3") telephoto lens for 16MM cameras providing 3X magnification. Price only $63.45.

Elgeet OPTICAL COMPANY, Inc.
838 SMITH ST., ROCHESTER 11, N. Y.

MAKERS OF
The World's Finest Lenses

letters to the editor

Moral Pygmies—or Humanists?

I heartily disagree that it is the press photographer's duty to record on film the scene before him without regard for the feelings of the subject or his objections. (See August 1952 *Letters to the Editor.*) The issue here has nothing to do with closing one's eyes to the world's unpleasantness. . . . It is fundamentally concerned with a moral value: the tempering of the word "duty" with humanitarianism, to achieve moderation and discretion while still portraying the news adequately. . . . In the first place such "duty" is either self-imposed or imposed by other moral pygmies of the newspaper trade, and not by devotion to the public interest and the general welfare. In the second place, "duty" here is a euphemism for a selfish desire for personal gain at someone else's expense. Pictorial sensationalism brings financial gain to both the photographer and the newspaper who indulge in it. I agree with Ernest Crane in the July issue when he says a kick in the pants is the least such a photographer should get.

R. Rosene
Wilmington, Calif.

When Ernest Crane says that a picture of human suffering "so avidly sought by the working press" can serve no worthy purpose, he is as wrong as anyone could be. . . . Here is a picture of a sobbing mother and two barefooted children standing before the ruins of their home, where all their belongings, including their new Easter clothes, have been destroyed by fire. The shot was made by a member of the working press and rated front page space in the paper for which he works. It told a story of human suffering at a time when the woman thought she didn't want anyone to bother her. But through the efforts of the local paper and subscribers to AP Wirephoto, the lady in the story received a complete new wardrobe for her family, new furniture, a home in which to live, and a large sum of money from donations that came from as far away as Orlando, Fla. There are dozens of such incidents every year, in which a picture tells a story of suffering and the victim gains by its use. So how about reconsidering, Mr. Crane? Don't dump out the whole barrel of apples because one is sour.

Curt Armstrong
Sun-Telegram
San Bernardino, Calif.

Burned out, she got nation's sympathy.

Anti-Bullfight

Your good June issue would have been better without those bullfight pictures. Cruelty to animals is not desirable photographic material.

Frank Meyer
New York City

Bryson's Family Pictures

I just got back from a 12,000-mile tour of the Southwest and Mexico with Andreas Feininger, and found the magazine (July PHOTOGRAPHY: *A New Approach to Family Pictures*) upon my return. I would like to thank you for what you did with the story; in space, layout-wise, and every other way, I thought the whole thing was wonderful. You might be interested to know that I have received about twenty letters so far, from strangers and friends that I haven't heard from in years. The teller at my bank, my service station man, almost everyone I see, has read it. After years of the relative anonymity of *Life*, I find it all very overwhelming. Again, thank you very much.

John Bryson
Beverly Hills, Calif.

Photography versus Artography?

It's about time that some differentiation in nomenclature was made in describing photographic prints, all of which at present come under the generic heading of Photography. When one inspects many of the prints exhibited at various salons and printed in various journals, it is often difficult to decide whether the subject matter or the retouching stands out more. Therefore, can't we have two classifications: Photography and Artography, the difference being that in Photography you take what you see and print what you take, while with Artography, you take what you see, and fake what you print.

Gerald Belmont
London, England

Dowling's
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SERVICEMEN AND CIVILIANS ALIKE BUY ON TIME FROM DOWLING'S!

Regula

With Steinheil Ctd. f/3.5 lens $48.50 Cash or $4.85 Down; with Steinheil Ctd. f/2.8 lens $55.85 Cash or $5.58 Down; or with Steinheil Ctd. f/2.8 lens in Compur "MX" shutter $65.50 Cash or $6.55 Down.

HASSELBLAD

Superlative single lens reflex with Ektar Ctd. f/2.8 lens $535. Cash or $53.50 Down.

Veigel-EXACT 66 ENLARGER

With amazing new built-in rangefinder, and Schneider Ctd. f/4.5 lens. Perfect companion for your Rollei! $169.50 Cash or $16.95 Down.

Rolleicord III

With Xenar Ctd. f/3.5 lens $149.50 Cash or $14.95 Down. Includes improved "Snap-it" case. Request complete Rollei accessory list!

Rolleiflex III

With Xenar Ctd. f/3.5 lens $265. Cash or $26.50 Down; or with Tessar Ctd. f/3.5 lens $285. Cash or $28.50 Down. Carrying case included.

STEREO-Realist

With Cooke-type Ctd. f/3.5 lenses $159. Cash or $15.90 Down. Dowling's Fifth Avenue is headquarters for all stereo apparatus.

Voigtländer VITESSA

Perfect for fast action, sequence shots! With Ultron Ctd. f/2.0 lens $159.50 Cash or $15.95 Down.

NIKON

With Nikkor Ctd. f/2.0 lens $259. Cash or $25.90 Down; or with Nikkor Ctd. f/1.4 lens $349. Cash or $34.90 Down. Write for list of Nikkor lenses for Leica and Contax!

Exakta VX

With preset diaphragm lenses: Including Tessar Ctd. f/2.8 $269.50 Cash or $26.95 Down; or with Biotar Ctd. f/2.0 $343. Cash or $34.30 Down.

Leica IIIf

With Elmar Ctd. f/3.5 lens $278.80 Cash or $27.88 Down; with Summitar Ctd. f/2.0 lens $384.20 Cash or $38.42 Down; or with Summarit Ctd. f/1.5 lens $469.20 Cash or $46.92 Down.

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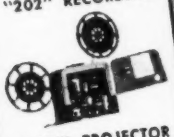

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When the cool breath of autumn bathes the countryside in a garment of vivid color and students flock back to their studies and Saturday afternoon sports, there are a million pictures in the making . . . pictures that in the years ahead beckon you to walk down Memory Lane and enjoy again happy, carefree moments. Only photographs can stop time and catch forever that pageant of memories, the tête-à-tête on a campus wall, or the exciting highlight of the big game.

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camera clubs by Whit Hillyer

They Went Thataway . . .

IN THIS CORNER and elsewhere there's been considerable tub-thumping on behalf of intra-club technical instruction of new members. The idea of helping a fellow-clubber to improve as a photographer has been supported far and wide, and the practice now is commonplace.

Comes now one group which announces that the helping-hand policy has blown up in its faces, and that henceforth it's out. Point made by these folks is that repeatedly they've taken in beginners, shown them the ropes, brought them along to a fair state of proficiency, and then had the beneficiaries leave the fold with scarcely a word of thanks. The injured parties take the position that they've wasted their efforts, that this sort of thing does nothing for their club's progress. Their new routine will be to take in only able printmakers who will (*a*) fortify the club salons right now and (*b*) raise the level of competition within the group. To heck with any more beginners!

I happen to know that this club has done pretty well in the matter of instructing its membership by means of programs, demonstrations, and personal assistance. If the successful recipients of these ministrations have indeed come in cold and gone out hot, it does seem like dirty pool. I certainly am not qualified to pass on the reasons for the personnel turnover, which mystifies me as it must you.

But the helping-hand program has proven itself repeatedly elsewhere. I can name quite a few clubs which make a big thing of guiding beginners and which have made this practice pay off. The "learners" in most cases have stuck with the combine and some have become outstanding for the quality of their output. Where there's a nucleus of competent members, the tendency is for the club standards to rise as the instructees improve.

So why the exodus from the club I mentioned first? Perhaps personalities are involved, perhaps some of the people admitted to membership weren't considered carefully enough as potential members of an established, congenial group. (In a small or moderate-size club this can make a difference.)

But I hope the situation is as localized as I think it is. Technical guidance within a club is needed, and cannot be overemphasized. It's one thing which has brought the camera club and amateur photography along so rapidly. It has resulted in hundreds of friendships and even more good photographs. This present cockeyed world surely can use plenty of both.

An Artist Views the Scene

The July discussion of painters versus photographers brought considerable response. On of the most interesting and appreciated communiques came from Mr. Daniel Millsaps, of Washington, D. C. He asks that if I quote him at all I print his entire pitch. In this case I'm glad to do so herewith:

"What is this 'photographers *versus* artists?' To work in the visual field has enough disadvantages as it is without a constant wrangle between artists. As a wielder of the brush I use much that photography and photographers have to offer, and I am sure that the reverse is true. Let's fight for quality—together.

"This statement makes me certainly on the far line of the liberal side in Artists Equity, which has opened its doors only to painters, sculptors and graphic artists so far, but I will chance it . . . art is art; pictures of all types as well as photographic prints will continue to be put in frames; people will be people."

Nice letter, Brother Millsaps—let us indeed fight for quality, together.

Does Your Judging System Work?

How successful is the judging of your club's monthly print competition? Who does the judging, and what scoring system is used?

Reason for asking is to gather helpful information for one eastern club which requests advice. This group is known in salon circles, and the members have tried out a wide variety of methods. They've had artists and professional photographers as judges, plus an audience ballot. They've used electric scoring with an "opinion meter." They are not satisfied that any routine tried thus far is either feasible or completely fair.

We've got our ideas on this, but we'd like to get some reports of actual experience at the (excuse the expression) grass roots level. Give us the word, and we'll pass it along. Any and all opinions and ideas are welcome.

Good Bulletin Idea

Every club bulletin editor knows too well how hard it is sometimes to round up sufficient ideas for an issue. People are interesting—so "Fort Dearbornite" editor Clara Skidmore in a recent issue ran a section designed to pull personal items and questions, to be developed into copy. Her pitch is made mostly to the club's non-resident or "associate" members—but any club editor could use a similar appeal. Some of the suggestions:

—Humor. For example, the dialog between a camera store salesman and a lady who wants to return a box camera. Her reasons, and the salesman's replies.

—Any "secret" formula or method which might revolutionize photography.

—Description of any particularly photogenic locality or section of the country.

—Beginners' questions, for concise answers in the bulletin.

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THERE'S no doubt about it — Stereo-REALIST takes the kind of pictures you've always wanted. They're beautiful beyond description, with full, natural color and thrilling, *realistic* depth.

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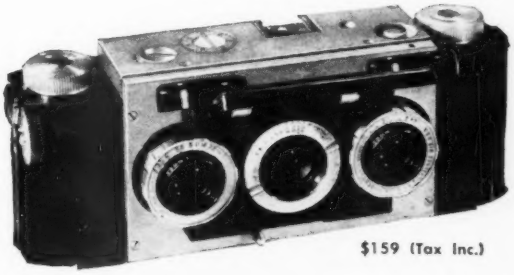
You have to see REALIST pictures to fully appreciate their exciting beauty. Ask your camera dealer to show you some. Once you do, you'll agree that the REALIST is the ideal camera for your personal pleasure . . . and to use as a sales tool in your business. DAVID WHITE COMPANY, 363 W. Court Street, Milwaukee 12, Wisconsin.



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Now for the first time, stereo photography has its own screen *specially designed* and *engineered* for *proper* stereo projection—the "STEREO-REALIST SILVRSCREEN." Picture surface is absolutely *flat* because it is *elastic*, with powdered aluminum bonded to the surface to give the widest possible reflection of light. Built-in tilt control further assures *maximum* reflection from the screen for more brilliant projection. Light, collapsible frame packs neatly inside attractive tubular carrying case with handle and quick-closure, permanently-affixed metal end. Screen sizes now available: 40" x 40", 54" x 59". Latter model has stand which is adjustable in height.

lady in the darkroom proving her point with an omega!

"My husband bragged so much about his new Omega Enlarger that, one afternoon, I decided to see how well I could do. When he came home and saw the perfect prints I had made he was *almost* speechless. Almost, that is, because he did say I could thank the Omega for my success! And we agree, it wouldn't have been as much fun or as easy with any other enlarger!"

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bornite" is published every two months instead of monthly. The 14-page offset-printed issue on my desk at the moment is full of interesting, well-written material.

We Hear . . . That *Trenton Camera Club* offered a roll of color film for the best new name suggested for its bulletin. I like the winning entry: "The Gadget Bag" . . . This isn't the *Trade Notes* section, but I can't forego inserting a great big plug for Weston Electrical Instrument Corp. Not long ago Weston employees gave 1,132 pints of blood in a record-shattering mass donation. Honor of giving the 1,000th pint went to double-amputee Edwin P. Jones, a Korea veteran . . . Correction: Couple of months ago I erroneously referred to the "Air Corps." This didn't escape S/Sgt. Marion C. Hall, Jr., who wrote from overseas, where he is serving with the *Air Force*. Apologies, Sergeant. If you can arrange things, I'll pull your guard duty! . . . *West Chester* (Pa.) *Camera Club* members are doubling in brass. In connection with a local hobby show three of them had spots on two radio shows. And three of the lady members modeled at a fashion show in town. Editor Shirley Swambach of *West Chester's* "Leaky Bellows" (who participated as a radio guest and fashion model) says that now the gang is seeking a TV spot for camera club promotion. It's a natural . . . *Oakland Camera Club* has sent along a copy of its 1951-52 directory. Includes list of officers, index of advertisers, alphabetical list of members with each identified as to occupation, make and kind of equipment owned, address and phone number. A real handy little booklet . . . A triple-threat group recently was organized in Waterloo, Iowa—The *Color Camera Club*, which has three divisions: stereo, slides, and movies. President is Harold M. Thompson, 526 Longfellow Ave. . . . Some of the freshest writing in club bulletins is coming up nowadays in *California Camera Club's* "View-Finder" (wish they'd make that one word!). For example, there's a reference to Bryce Canyon at sunset as resembling "one huge carrot salad." And a newlywed member is mentioned thus: "Mr. Blank is radar-controlled from here in" . . . *Cleveland Photographic Society's* annual banquet was a success, of course —especially, says Allyn Thayer, since there was "no row of brass at the head table" . . . Amen, Allyn!—

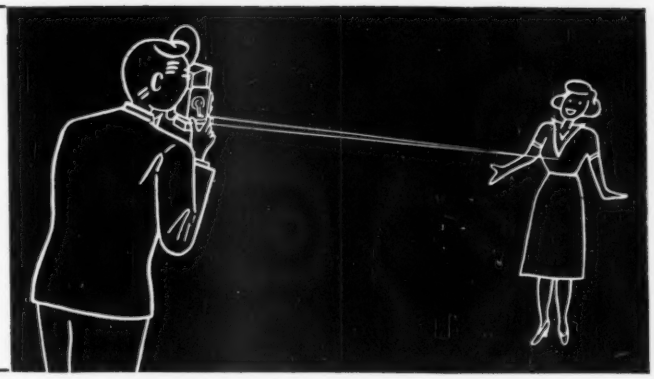
Reward for Missing Film

A $100 reward for the return of six missing films is being offered by National Cinema Service, 71 Dey St., New York, N. Y. The films were rented to one Anton Johnson, last heard of at Farm & Home Service Co., 209 S. Henry St., Madison, Wis.

The six films noted are *Swiss Family Robinson* and *Northwest Stampede*, in black-and-white, and *Trade Winds*, *The Hairy Ape*, *Ruthless*, and *Bohemian Girl*, in color.

If these pictures are offered to you, please notify the police at Madison, Wis., or your local Postal Inspector.—

Q— What is the fastest way to get sharp focus with an AUTOMATIC ROLLEIFLEX in dim light or total darkness?



A—ADD A KALART RANGEFINDER-FOCUSPOT

To all the wonderful features built into the Automatic Rolleiflex, Kalart now adds another—the new Rangefinder-Focuspot. With this simple-to-use attachment, precision focusing in dim light or total darkness becomes as fast and certain as daylight focusing.

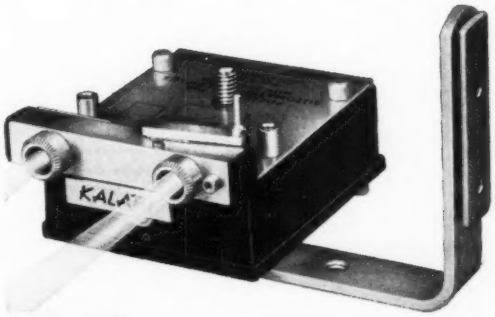
What is the Kalart Rangefinder-Focuspot? A rangefinder mechanism similar to the famous Kalart Rangefinder used on press cameras—a miniature lamp and 3 batteries—all mounted in a metal case that attaches to the tripod socket at bottom of camera.

How do you use it? Press lamp switch, which causes twin circles of light to be projected from the two Focuspot lenses. Turn focusing knob of camera until the twin circles merge into a single circle . . . and you're in focus. Indicates accurate focus as close as 3 feet. Beams can be projected over 30 feet.

A Kalart Rangefinder-Focuspot makes it easy to use the eye-level finder in dim light. You can focus and frame your picture at the same time. A wonderful way to get "steal" shots. Another valuable use is as a "watch-the-birdie" gadget in photographing children and animals. The light attracts their attention and helps you get a natural, interested expression.

Twin circles of light are projected from the two Focuspot lenses. Flash unit illustrated is famous Kalart Master.

$29.95 complete with 3 batteries and bracket for attaching flash unit



Single large screw fastens Focuspot firmly to bottom of camera. No holes to drill. No wires to connect. Case finished in satin chrome and black crinkle.

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For 2¼x3¼ cameras **7.95**
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Hugo Meyer Rangefinder
Cam-coupled rangefinder which is simple to install on your press or film pack camera with lenses of 4" to 12" focal length. Regular price, $32.50.
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5x7" Darkroom Safelite. Use 3 ways. Hanging, on bench, on wall. Complete with 3 filters (for film and paper use), 6 ft. UL cord.
BRAND-NEW, only **4.49**
Add 20c postage and handling.

SLIDE PROJECTOR
Efficient 100 watt—all metal. Features quick-change slide carrier—thermal cooling. Complete with condenser lens and 4" projection lens. List price $10.95.
BRAND-NEW, only **7.49**
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Carrying Case 3.49

35mm x 100 ft. Positive Film
Make transparencies from your present black and white negatives. Those pix you like can now be projected along with your Kodachrome slides.
3 for 3.00 per roll **1.18**

35mm BULK FILM
All film listed below in original cans. U. S. Surplus—guaranteed.
27½ ft. Dupont Sup #2 **1.25**
Notched & numbered 3 for
6 for 2.25 12 for 4.25
100 ft. Ansco Finopan ..... roll 1.75
3 for 5.00
100 ft. Ansco Ultra Speed roll 1.50
3 for 4.00
100 ft. Dupont Sup #2 or 3 roll 1.25
3 for 3.00
100 ft. EK Sup XX ..... roll 1.50

35mm ANSCO COLOR
35mm Guaranteed factory-fresh. Specify daylight or tungsten. 28 exposure cartridges.
5 for 5.95 ea. **1.25**

100 ft. EK Background X roll 1.89
#
3 for 5.25
200 ft. Ansco Supreme ..... roll 1.75
3 for 5.00
200 ft. Dupont #3. 5 for 5.95
200 ft. Ansco Ultra-Speed roll 4.89
200 ft. EK Super XX roll 2.50
400 ft. EK Plus X '49 roll 5.95
400 ft. Dupont Sup #1 '51 roll 6.75
400 ft. Ansco Supreme '49. roll 5.95
400 ft. EK Background X roll 4.95
400 ft. Ansco Ultra-Speed roll 3.95
400 ft. Ansco Supreme roll 3.95

100 ft. KODACHROME, daylight, fresh roll **45.50**
Includes processing.

1000 ft. Ansco Ultra-Speed roll 13.50
1000 ft. Dupont Sup #2 or 3 roll 9.50
1000 ft. Neg Duplicating .. roll 19.50
1000 ft. EK Plus X '49 roll 15.50
1000 ft. EK Pos duplicat. roll 11.50

BULK FILM LOADER
Cut your film costs 90%. Reload your own cartridges in daylight or room light.
BRAND-NEW **4.95**
25c postage and packing

COMBO PACKAGE: 100 ft. of any of the above film and bulk film loader **5.95**
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16mm MOVIE FILM
Price includes processing by Ansco or Eastman Kodak labs.
16mm x 100 ft. KODAK Super X or Super XX or ANSCO Hypan, each **3.95**
3 for 10.50 6 for 20.00
16mm x 50 MAGAZINE Super X or Super XX each **2.50**
6 for 13.50

Processing not included in below listed film.
16mm x 50' MAG. KODAK Plus X, Sup XX Neg ..... ea. **1.25**
5 for 5.50
16mm x 100' Airgraph, Sing. perf ..... roll 1.00
20 for 12.00
16mm x 100' EK Plus X, roll or Sup XX, Neg 3 for 4.00 **1.49**
16mm x 100' EK Super XX, Single perf. ..... roll **1.50**
3 for 4.50

620 Ansco Supreme 12 for **2.95**

ANSCO PLENACHROME
116, 616, 828, 127 12 rolls **2.50**

PLEASE ADD POSTAGE.
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FREE . . . price lists and bulletins on war surplus and bargains—write to-day. Above film and paper is government surplus—outdated and guaranteed good.

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With sharpened contact point. Bulb is always correctly centered. Assures even illumination — guards against "hot spots."

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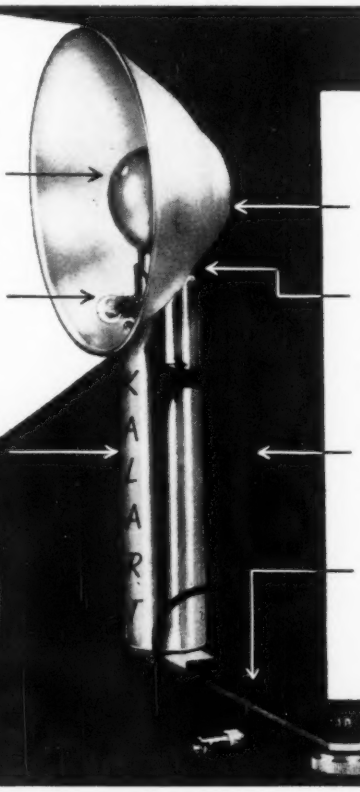
Serves as a warning light that prevents waste of flashbulbs. Only a Kalart gives you this valuable protection.

Beautiful satin-finish aluminum battery case

Dresses up your camera. Scientifically constructed to eliminate danger of short circuits.



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Scientifically designed to put more light on your subject. Exclusive with Kalart.

Patented "Safety First" bulb ejector

Pops out hot used lamps at touch of trigger. Guards against scorched fingers.

Sure-fire connecting cord

Precision fitting is easy to attach to synchronizer outlet in camera shutter —stays securely in place.

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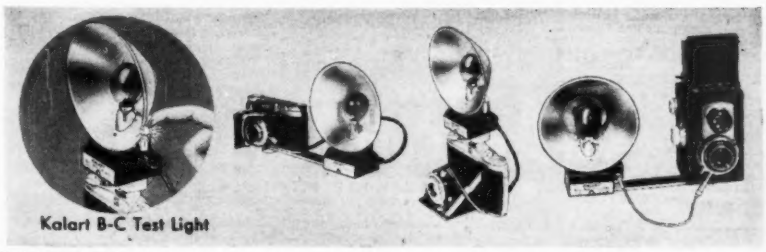

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with coated F4.5 lens, precision Prontor S shutter with speeds to 1/300, built-in flash synchronization, built-in self timer. Handsome satin chrome and leather finish.

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with MX Full Synchro Shutter

If new $281.50 **SALE $199.50**

- T-coated Zeiss Tessar Opton F2.8 Lens
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EVEREADY LEATHER CASE . . . $10.00

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With coated Tessar Opton F2.8 lens, coupled rangefinder, built-in electric cell exposure meter.

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- Shutter speeds from 12 seconds to 1/1000th
- Interchangeable lens and viewfinder
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With T-Coated Zeiss Biotar F2 with Pre-Set Diaphragm	$343.00
With Coated Schneider Xenon F2 Lens	247.50
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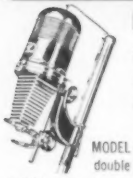
LENSES FOR KINE EXAKTA

new except where indicated otherwise
(c—coated) (W.A.—wide angle lens)

35mm Retrofocus F2.5, c, W.A.		$ 99.50
40mm Steinheil F3.5, c, W.A.	L.N.	44.50
40mm Hugo Meyer F4.5, c, W.A.	L.N.	49.50
40mm Schneider Isogon F4.5, c, W.A.		47.50
40mm Zeiss Tessar F4.5, c, W.A.	L.N.	69.50
50mm Zeiss Tessar F3.5, c		37.50
50mm Zeiss Tessar F3.5, c, pre-set		49.50
50mm Victar F2.9	Used	19.50
50mm Meyer Trioplan F2.9, c	Used	27.50
58mm Zeiss Biotar F2, c,	Used	69.50
58mm Zeiss Biotar F2, c, pre-set	L.N.	104.50
75mm Primoplan F1.9	Used	59.50
75mm Zeiss Biotar F1.5, c	L.N.	119.50
85mm Steinheil F2.8, c		56.00
90mm Sun F4, c		39.50
105mm Wirgin F4.5, c		32.50
105mm Elgeet, F4.5, c	Used	29.50
105mm Schneider Xenar F3.5, c		62.50
135mm Schneider Xenar F4.5, c		47.50
135mm Zeiss Triotar F4, c		59.50
150mm Schneider Tele Xenar F5.5, c		44.50
150mm Hugo Meyer F5.5, c	Used	42.50
180mm Meyer Tele-Megor F5.5, c		69.50
180mm Schneider Tele Xenar F5.5, c		86.50
180mm Zeiss Sonnar F2.8, c, pre-set	L.N.	245.00
250mm Hugo Meyer Tele Megor F5.5, c		107.50
300mm Schneider Tele Xenar F5.5, c		102.50
300mm Zeiss Sonnar F4, c, pre-set	L.N.	295.00
400mm Meyer Tele-Megor F5.5, c		165.00



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MODEL 269 — (compact Store-away model) For 35mm to 2¼" x 3¼". With 3½" F6.3 lens	39.75	29.95
CASE FOR MODEL 269		5.95
MODEL 135 — (compact Store-away model) For 35mm and Bantam films. With F4.5 lens, double condenser	44.95	37.50
CASE FOR MODEL 135	7.25	5.95

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Be you amateur or professional, you'll want one of these print dryers at these sensational new low prices.

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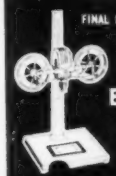

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Reg. $39.50

NOTE: The present lens in your camera can be used with above enlarger.

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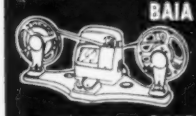

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Includes:
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For 8mm or 16mm Silent or Sound Film

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Reg. $9.95 **SALE $7.45**

Sturdy all-steel construction, 100 watt illumination, new condensing system, 4" F3.5 lens in focusing mount. Approved by Underwriters Laboratory.

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For 85mm, 90mm or 135mm lenses

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CONTAX S

with Eye Level Focusing,

With Coated Zeiss Biotar F2 lens, built-in flash synchronization, self-timer, shutter speeds from 1 second to 1/1000th. With leather case.

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10.5cm. Schneider Xenar F3.5 coated lens	new	76.78	62.50
13.5cm Schneider Xenar F4.5 coated lens	new	58.75	47.50
13.5cm Steinheil F4.5 coated, with case	new	67.50	52.50
180mm Hugo Meyer F5.5 coated lens	L.N.	110.00	69.50

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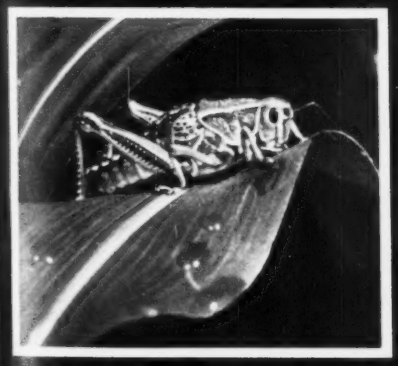

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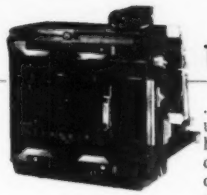

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You get more for your camera dollar with the ANSCO SPEEDEX f4.5 SPECIAL!

(Makes 12 popular 2¼ x 2¼″ size negatives on 120 roll film)

No other quality camera near this price has all these important features!

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10. Full flash shutter (Prontor S), for *all* flashbulbs and electronic flash units.

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For fine modern folding cameras making album-size 2¼x3¼″ negatives, see the ANSCO VIKING cameras! Viking f6.3, only $34.95; Viking f4.5, $48.65; top-grain cowhide case, $6.95.

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One modern, streamlined flash unit that fits ALL your cameras having standard 3mm continental-type or ASA bayonet shutter contacts!

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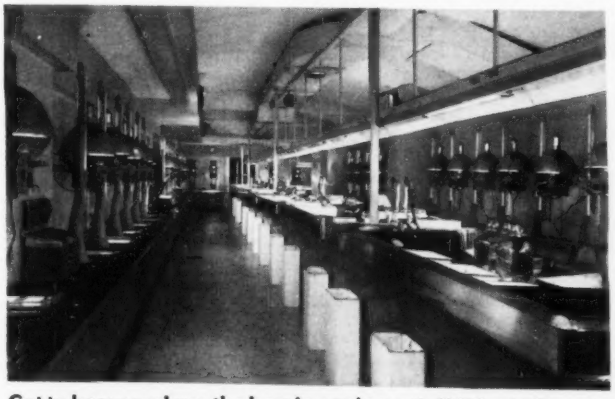

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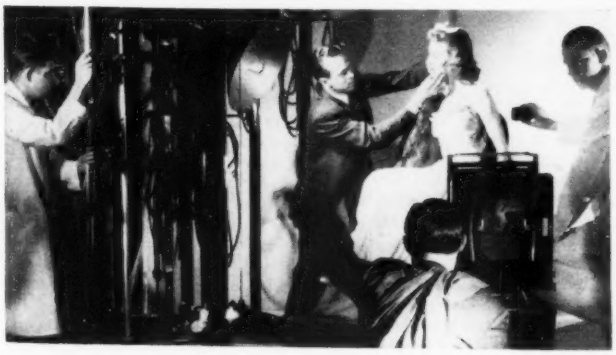

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ENTECO MANUFACTURES AMERICA'S FINEST FILTERS AND LENS ATTACHMENTS

tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Slides Synched with Tape. Now that Revere's stroboscopic system for synchronizing 8- and 16-mm movies with a tape-recorded commentary and taped sound effects has proven feasible, it isn't surprising to learn of a new electronic system for synchronizing still-slide projection with the operation of any magnetic-tape recorder. The new system, known as "Synchroslide" has been developed by Synchromatic Products of Bayonne, N. J. Almost any 16-mm or 35-mm slide-film or 2x2-inch slide equipment now available can be accommodated by the system. Synchroslide makes use of an electric-eye mechanism which picks up white cellophane cue marks that have been placed on the back of the ¼-inch magnetic tape on which the commentary for the slide set has been recorded. The "eye" instantly triggers the slide-changing mechanism of the projector by electronic means as it picks up each successive cue mark on the tape. Since the cue patches do not affect the sound track in any way, they may be moved around and adjusted or removed at will to achieve split-second accuracy in slide-changing. As many as three slide changes per second can be achieved with the system—for demonstrating "exploding" views or time-lapse effects.

The portable Model 100 Synchroslide can be used with any tape recorder and slide projector already equipped for remote-control operation. It consists of a Magic Eye Head, an Amplifier in a leatherette case with shoulder strap, and a self-contained Power Supply. Model 200, which is factory-installed by the manufacturer, can be used with any tape recorder and slide projector. The magic eye and amplifier units are permanently integrated in the playback unit of the tape recorder without affecting the audio circuits. At press time, both models had been priced at approximately $80, although manufacturing economies may make a reduction possible in the not too distant future.

Kodachrome "Stereo Film." As a service to its many customers interested in stereo color photography, the Eastman Kodak Company recently introduced a new loading of daylight-type 35-mm Kodachrome Film (335) which produces twenty 23x24-mm stereo pairs when exposed in cameras of this format with standard spacing. (These dimensions originated with the Stereo Realist camera.) The processed stereo pairs are returned to the customer in fibre frames similar to familiar Kodaslide Readymounts which can be used immediately in hand viewers. The "stereo window" appears to be at five feet. Cost of the new film which includes processing and stereo mounting is $4.75. With the new stereo Kodachrome film, Kodak also announced a new stereo mounting service for customers exposing regular 20 and 36-exposure rolls of 35-mm Kodachrome K135 and K135A (Daylight Type and Type A) in cameras making 23x24-mm stereo pairs with standard spacing. The charges for mounting the respective film lengths are $1.00 and $1.60 prepaid at the time the film is sent for processing to the Kodak Laboratory at Rochester, N. Y., which, until the first of next year, will be the only Kodachrome processing facility offering stereo service.

Kodak's move is significant in that it recognizes and furthers the "standardization by intensive usage" of the 23x24-mm stereo frame which had been introduced just a few years ago. It is also a tribute to the ever increasing importance of three-dimensional photography in current photographic activity, both amateur and professional. (It is expected that Kodachrome Film 335, Type A, balanced for photoflood illumination, will be out before the end of the year.)

Hollywood's recent switch-over from nitrate film to acetate "safety" base had a more compelling reason than fear of flash fires. Nitrate film stored at higher-than-normal room temperatures undergoes progressive deterioration. In the first stage, the film starts to discolor and the image to fade. In the second, the emulsion becomes adhesive and the film convolutions tend to stick together as the reel is unrolled. This is followed by a softening of portions of the film, emission of poisonous, foul-smelling gases, and welding of the film convolutions into a single mass. Finally, part or all of the film mass decomposes into a brownish acrid powder in which state it is subject to spontaneous combustion. The entire process is accompanied by an ever-increasing emission of heat.

Tests made by the Fire Protection Laboratories of the National Bureau of Standards in Washington, D. C., in recent months have given film producers an appreciation of the foregoing phenomena. The NBS has subsequently published a system of hygiene for the inspection and preservation of archival records and priceless originals as well as safe disposal of deteriorated films. Strongly recommended is the maintenance of relatively low storage temperatures (below 70 F) by means of air-conditioning which decreases materially the possibility of spontaneous ignition and helps preserve the stored film for its intended purpose.

The NBS rules suggest periodic inspection of stored nitrate film. As soon as there is evidence of deterioration, irreplaceable film should be copied on safety-base film material and the original destroyed. When film in the second stage of deterioration shows signs of the emulsion becoming detached from the base as it is unreeled, the material can be salvaged for copying by unrolling it in a bath of carbon tetrachloride under pre-

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Made for U. S. Air Force and Navy. Now converted for use with standard 24-V batteries. Takes 16mm "C" Mount. (See below for 1" F2.7 or F2.5 lens, also available). Features exposure release button, 3-speed control. Uses 16-mm mag. (bl-and-wh or color). Guaranteed. **$24.95**

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cise laboratory control to keep the operator from being asphyxiated by the poisonous tetrachloride fumes. Film in a more advanced stage of decomposition must be removed for burning to a remote area approved by fire authorities because of the rapid formation of poisonous gases and the possibilities of explosion. It is recommended that the film be submerged in water-filled drums while being transported.

This interesting release from the NBS will be of more than academic interest to still photographers who may have 35-mm negatives on nitrate-base films, which were extensively used for miniature photography during the pre-WWII years.

Xeroradiography. One of the most promising applications of the rapid electrostatic dry-photography process, xerography, appears to be in the field of industrial X-ray work. When the xerography process was first announced in the latter part of 1948 under the joint auspices of the Haloid Company of Rochester, N. Y., and the Battelle Memorial Institute of Columbus, Ohio, it was fairly apparent that it was much more readily suited to the reproduction of line copy than to continuous tone photography. Despite the promise shown by the U. S. Army Signal Corps' "Two-minute Minnie" camera, continuous-tone prints that compare favorably with results of photography with silver halide materials seem quite remote. X-ray recording offers a far more fertile field of application for xerography, since the analysis can usually be achieved with an image with three or four gradations of tone. The advantages of a rapid physical process of this kind over rapid chemical processes are many—outstanding among them being the minimizing of complications due to uncontrolled radiation.

In the light of this potential, a joint development program was launched in June 1951 by Haloid, Battelle, and the General Electric X-ray Corporation of Milwaukee. So far, there have been no significant disclosures from the co-sponsors of the project nor announcements of commercial equipment specially suited to this field of work. However, there was published last year a very thorough report on early achievements in xerography applied to the industrial and medical X-ray fields, accompanied by a review of the basic techniques and an analysis of the electrostatic mechanism that made it possible. The paper, which was entitled *New Developments in Xeroradiography*, was prepared by R. C. McMaster of the Battelle Memorial Institute, and it appeared in Vol. X, No. 1 (Summer 1951) of *Non-Destructive Testing*. Reprints have been available from the X-ray Department, General Electric Company, Milwaukee 14, Wisconsin.

Electronic flash, powered by compact packages of light-weight dry batteries of the Mini-max type, came into focus last summer after a somewhat hazy introduction at the St. Louis trade show of the MPDFA last March. On June 25, a press conference at the Hotel Gotham in New

(*Continued on page* 88)

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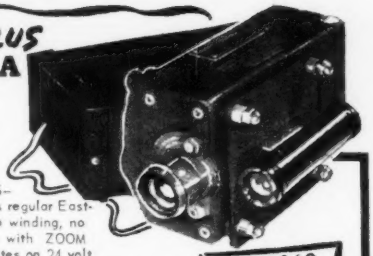

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CONVERTED MODEL – Rebuilt with special adapter which FITS ANY STANDARD 16mm MOVIE LENS. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with "C" Mount adapter.

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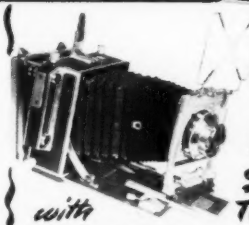

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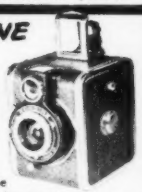

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For all types of 2x2 and Bantam slides

Combining the Exclusive
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COOLING SYSTEMS
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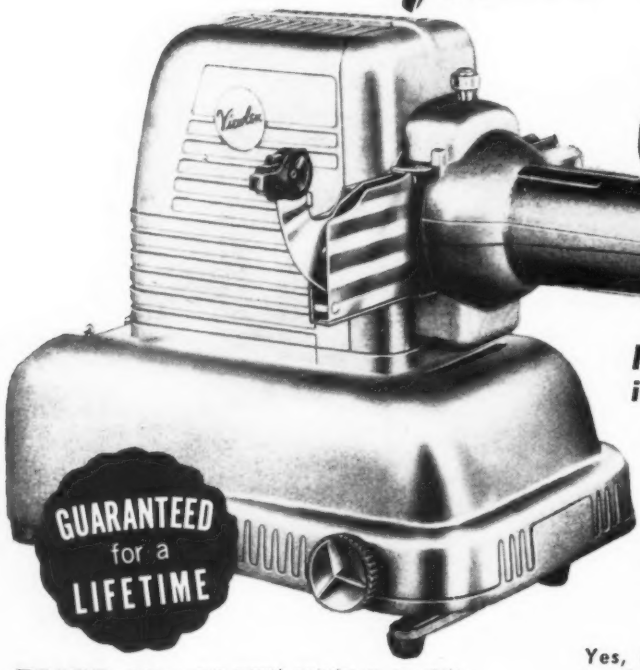

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Brilliance and sharpness such as you have never seen upon the screen! Cool projection that is faithful to the most minute detail! These are the features that have been incorporated into this new projector by utilizing an entirely new concept of optical engineering and mechanical cooling... the exclusive "Venturi-Airjector." Cool air is precisely directed to the specific hot points within the projector body... breaks up and carries off the barrier of insulating air which adheres to hot surfaces . . . making the new Viewlex V-35 the coolest projector ever designed!

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Enclosed: Money Order ☐ Check ☐ Send C.O.D. ☐

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VIEWLEX Model V-35 complete with 500 watt lamp, motor fan cooled and 5" "Luxtar" f/3.5 coated, color corrected, professional lens.. **$81.85**

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LEICA III, f3.5 Elmar		97.95
LEICA IIIA, f3.5 Elmar		122.95
LEICA IIIA, f2 Summar		127.95
LEICA IIIC, f3.5 Elmar	259.00	140.95
LEICA IIIC, f2 Summitar	350.00	192.95
LEICA IIIC, f1.5 coated Summarit	434.00	289.50
LEICA IIIF, f3.5 coated Elmar	278.00	
LEICA IIIF, f2 coated Summitar	384.20	
LEICA IIIF, f1.5 coated Summarit	469.20	
LEICA IIIF, f3.5 coated Elmar	209.00	
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CONTAX IIA, f1.5 Sonnar	488.00	287.95
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KINE EXAKTA I, f3.5 Tessar		87.95
KINE EXAKTA I, f2 Biotar		137.95
KINE EXAKTA II, f3.5 Tessar		112.95
KINE EXAKTA II, f2 coated Biotar	189.00	157.95
KINE EXAKTA V, f3.5 coated Tessar	199.50	149.50
KINE EXAKTA V, f2 coated Biotar	219.50	179.50
KINE EXAKTA VX, f2.8 coated Tessar Preset	269.50	199.50
KINE EXAKTA VX, f2 coated Biotar		239.50
EXA, f2.9 coated Meritar	89.75	62.95
EXA, f3.5 coated Tessar	119.75	80.95

Average Shipping Weight 5 lbs.

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90mm f4 Elmar, coupled		69.50
135mm f4.5 Hektor, coupled Tele	175.00	79.50
35mm f3.5 coated Summaron, Wide Angle		79.50
135mm f4.5 Elmar, coupled Tele		49.50
127mm coated f4.5 Leitz Velostigmat, Telephoto		49.00
85cm coated f1.5 Summarex, Telephoto		209.00
90mm f4 coated Telephoto	44.98	
135mm f3.8 coated Tele	51.39	

LENSES FOR CONTAX

85mm f2 Sonnar, Telephoto	292.00	97.50
28mm f8 Tessar, Wide Angle		62.50
135mm f4, Sonnar, Telephoto	120.00	87.50
35mm f2.8 Biogon, Wide Angle	229.00	87.50

LENSES FOR KINE EXAKTA

75mm coated f1.5 Biotar, Tele		119.50
135mm coated f4.5 Culminar, Telephoto		39.50
40mm coated f4.5 Tessar, Wide Angle		49.50
90mm f4 coated Telephoto	37.79	
135mm f3.8 coated Telephoto	44.98	
40mm f3.5 coated Wide Angle	44.98	

Average Shipping Weight 3 lbs.

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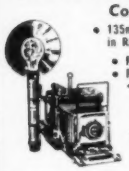
Complete with . . .



- 135mm f4.7 Ctd. Wollensak Raptar in Rapax Shutter
- PLUS Coupled Rangefinder installed
- PLUS 3-cell Press Flashgun installed
- Ektalite Screen • Graflok Back

CROWN Total List $256.69 — **189.50**

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SPEED CAMERA ONLY $170.45 — Ship weight 10 lbs.

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Value $235.79

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2¼ x 3¼ ANNIV. SPEED GRAPHIC

Choice f4.5 Tessar, Skopar or Xenar Lens
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35mm Single-Lens Reflex Cameras
f2.9 Ctd. Victar Lens

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- Built-In Magnifier
- Speeds to 1/500 Sec.

PRAKTICA II's with

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16mm Turret MOVIE CAMERA
with 3 BRAND NEW LENSES!

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- 1" Coated f1.9 Wollensak
- 3" Coated f4 Wollensak
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35mm to 2¼ x 3¼ Double condenser Sysetm
• Rotating negative holder

99.50 post paid

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with 3½" f6.3 Lens
• 2¼ x 3¼ Negative Carrier
List Value $39.75 — **29.75** ship wt. 15 lbs.

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FEDERAL 312, 2¼ x 3¼ 3½" Lens	53.00	32.50
E. K. HOBBYIST, 2¼ x 3¼ 3½" Lens, C. E. Coldlight	44.00	29.50
DEJUR, 4 x 5 Coldlight f4.5 ctd. Lens, click stops	172.50	119.75
SOLAR 120, 2¼ x 3¼ f4.5 Lens, condenser	93.05	49.50
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Add. Approx. Shipping Chgs.

Guaranteed! Slightly Used!

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Latest 2 x 2 GOLDE NU-MANUMATIC

List $58.50 — **39.50** ship wt. 16 lbs.

- 300 Watt Lamp
- Blower Cooled
- Slide Changer
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- 300 Watt
- Blower Cooling
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VIEWLEX AP3, 2x2 150 W.	39.50	24.50
S. V. E. AK, 2x2 300 Watt	62.50	18.95
LA BELLE 200, 2x2 200 W., Automatic	68.50	44.95
B. & L. 150 W.	58.00	29.95
LA BELLE 301, 2x2 300 W., Automatic	125.00	64.95

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REFLEX CAMERAS

	NEW	USED
ARGOFLEX, f4.5 lens	69.50	24.50
CIROFLEX, f3.5 coated, Alphax Shutter	97.65	44.50
KODAK REFLEX II, f3.5 coated	155.00	89.50
ANSCO AUTO REFLEX, f3.5 coated, Flash Synch.	189.25	107.00
IKOFLEX III, f2.8 Tessar, Flash Synch.	219.50	149.00
SUPERB REFLEX, f3.5 Skopar, Compur Shutter	98.00	43.00
ROLLEICORD, f3.8 Triotar	83.50	45.00
ROLLEICORD, f3.5 Triotar	108.00	59.00
STANDARD ROLLEIFLEX, f3.5 Tessar	125.00	59.00

Average Shipping Weight 6 lbs.

35mm CAMERAS

	NEW	USED
ARGUS C-3, f3.5 lens, Flashgun and Case	69.50	39.00
KODAK RETINA II, f2 coated Xenon, coupled RF	195.00	79.00
STEREO REALIST, f3.5 ctd. RF	159.50	109.00

Average Shipping Weight 4 lbs.

8mm MOVIE CAMERAS

	NEW	USED
REVERE 60 MAGAZINE, Turret, f2.8 ctd. lens	132.50	83.00
CINE KODAK B-25, f2.7 lens	58.33	29.50
CINE KODAK B-60, f1.9 lens	89.95	49.00
KEYSTONE K-22, f2.5 C	73.00	33.00
BELL & HOWELL SPORTSTER, f2.5 lens	89.95	52.00
REVERE 99, Turret, f2.8 C	99.50	57.50
KEYSTONE K-8, f3.5 lens	49.50	24.00

Average Shipping Weight 5 lbs.

16mm MOVIE CAMERAS

	NEW	USED
BELL & HOWELL AUTOLOAD, f1.9 lens, Magazine	214.95	97.50
BELL & HOWELL AUTOMASTER, f1.9 lens, Turret, Magazine	274.95	119.00
CINE KODAK K, f1.9 lens	125.00	79.00
VICTOR 5, Turret, f1.9 Woll.	215.35	84.00
KEYSTONE A7, f2.5 Wollensak	74.50	37.00
BOLEX H16, Turret, f1.9 lens	305.00	169.50

Average Shipping Weight 7 lbs.

16mm PROJECTORS

	NEW	USED
KODASCOPE K, 500 Watts,	150.30	47.00
BELL & HOWELL STANDARD,	115.00	37.00
VICTOR 20-7, 2" f1.6 lens	110.00	39.00
BELL & HOWELL 57, 750 W	190.00	84.00
KODASCOPE 16-10, 750 Watt,	135.00	69.00
KEYSTONE A82, 750 Watt,	119.50	64.00

Average Shipping Weight 40 lbs.

EXPOSURE METERS

	NEW	USED
WESTON MASTER	27.63	14.95
G. E. DW-58	19.95	11.75
NORWOOD DIRECTOR	32.95	18.95
BERTRAM CHRONOS	22.95	15.95
G. E. PR-1	29.25	
DeJUR 58	9.95	6.95
WESTON CADET	18.28	12.95
POLAROID	14.25	9.95

Average Shipping Weight 2 lbs.

SAVE $11.00! Brand New!

A Peerless Exclusive! 35mm Buy!

RIVAL '35'

Coated f3.5 Lens

32.50 Postpaid

- Flash Synchro
- Speeds 1 to 1/300 Second
- Built-In Self-Timer

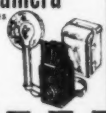
SAVE $23.51! Brand New!

2¼ x 2¼ Twin-Lens, German

REFLEX Camera

ctd f3.5 Anastigmat Lens

PLUS FLASHGUN and CASE



List $62.40! **35.95** ship wt. 9 lbs.

SYMBOLS:
RF Coupled Rangefinder
C Coated Lens
* Flash Shutter

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NEVER BEFORE...
a superb projector like this

for 35mm. color slides

the NEW GoldE

CORONET

200 WATTS *BLOWER COOLED*

A CROWNING ACHIEVEMENT in 2x2 slide projection

an Unmounted Value

complete with lamp and case. (F.E.T. Inc.)

Here, in the stunning new **GOLDE** CORONET you get every dreamed-of feature to assure simplest slide projection and all-over slide brilliance.

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FEATURES

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All this and pride of ownership, at the lowest price ever for so much quality . . . such superb projection. Proof once again of **GoldE** value! See the Coronet at your dealer soon!

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PSA

News and Notes about the Photographic Society of America

PSA MEMBERS around the country, Canada and other countries turned out in fine form to participate in the 1952 group of division exhibitions at the convention held in August in New York. Pictorialists, slide makers, nature, technical and movie enthusiasts all did their bit to make the show the bang-up success that it was. If you didn't get around to see for yourself, you missed plenty. If you did, and your pictures were not among those present, weren't you just a wee bit envious? Well, you can fix that next year (the exhibitions are wide open to any PSA member who feels he has something worth-while to enter—and don't worry about the judges; they change them every year, you know). In the meantime, latch onto one of the Commentator's Portfolios, submit frequently to your own camera club's monthly competitions, and get the benefit of others' knowledge and experience in the comments they make on your work. You'll be surprised how much such help can do to get you places on the salon walls.

Don't let the fact discourage you that only about 25 per cent of the pictorial entries (351 out of 1,500 submitted) made the grade and that the figure was even smaller in the case of the color slides; about 20 per cent of the 1,800 were chosen. After all, everybody can't get in —that's what judges are for. But everybody can try, and if your pictures get an all-out "Nay" the first time, maybe with some effort you can make the jury say, "Oh, boy!" the next time you come around. In any event, it's worth trying, and your PSA is right by your side to give you both aid and comfort in your picture-making efforts.

Read the *Journal* regularly for the helpful advice and inspiration it contains —the new editor, Don Bennett, has promised to make it better than ever—ask plenty of questions of your fellow PSA members at the club; go to see exhibitions every chance you get; see that your club subscribes to the series of recorded lectures (with pictures) by outstanding PSA workers; and make pictures, make pictures, make pictures. And show them, first privately to individuals whose opinion you respect, then at the monthly club shows, and when you feel you finally have the stuff, send it along to the next annual convention. The judges are eager to see it—no kidding, and eager to hang you if you'll give them the chance.

Here's what you do. Go over your best negatives, pick the best of these, and start plugging. No excuse any more. The summer is over, the cool darkroom weather is here again, and your vacation negatives are piled high and just itching for that special salon treatment. It's really loads of fun and plenty satisfying. Ask any salonist. Try hard enough and come next convention,—you too may hang with the best.—*P. S. Ayers.*

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Paper Super-Specials!

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18"x300', SW SM, E-2-3	13.50
20"x30', SW G1, F-4	3.95
20"x150', SW G1, F-4	7.95
40"x30', DW SM, GG-2	5.50
40"x30', DW G1, F-1-5, T1-3-4	5.50
40"x30', Resisto Rapid, SW lustre N1-2-3-4	4.50
40"x50' Kodabromide, LW, A-4	3.95
40"x100' SW G1, F-2-4	14.50

CONTACT PAPER in Rolls

20"x150' SW Glossy, F-4	$9.95

CONTACT PAPER Approx. 2¼"x4", #1 & #4 Plasticized, fast-drying back.
6 Gross (864 pcs.) only $1.00

Single Weight ENLARGING PAPER

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Fully Guaranteed

8 x 10, F-1, SW Glossy, 500s.
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8 x 10, E-1, SW Semi-Matte, 500s.....$8.95

8½ x 11, E-4, SW Semi-Matte, 250s.....$4.95
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Double Weight ENLARGING PAPER

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8x10, EE-1, DW Semi-Matte, 250s..... 5.95
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1952 date, 32ASA, spooled by Kodak, 48-hr. processing included. **3 for $9.95, 6 for $18.95, 12 for $35.00. Each** **$3.50**

4x5 Direct Copy Film, 24 sheets	$1.25
4x5 Super Pan Press Plates, 12 for	1.00
Masking Pan, 10"x11", 12 sheets	.75

For Unusual, Dramatic Pictures!
35MM INFRA-RED, 36-Exposure cartridges, late '51 date. Ea. **59¢**
3 for $1.49 6 for $2.69

8mm 16mm Reversal Film

	ea.	6 for
16mm x 100', 50W	$3.00	$17.95
8mm x 25', 50W	1.25	7.45
16mm x 50' Mag., 50W	2.75	16.45
16mm x 100' Mag., 100W	3.00	17.95
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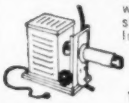
48-hour processing incl. Guaranteed

FREE with purchase of 4—8mm film—12 popular assorted titles (Vacation, Xmas, Our Family, etc.) With purchase of 4—16mm film, a LUXVIEW 16mm Single Frame Film Slide Projector, a $2.95 value!

16mm Single Frame Film Slide Projector



with 5 Kodachrome film strip stories. Ideal for showing your own story strips made with Kit below... made easily with any 16mm camera. Has GE 50W 100-V lamp, cord and screen. At a low price of only **$2.95**

16mm Pocket Snapshot and Title Kit

Make your own titles or snapshots (enough for 1000 snapshots which can be projected onto your screen). Contains 1-25' roll each Kodak S XX neg. and positive film, PLUS all necessary chemicals for processing 10—2 ft. strips. Only **$1.49**

BOTH POCKET KIT AND PROJECTOR, only $3.95

8mm and 16mm TITLES

Standard titles that add interest to home movies.

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FOCUS SHARP RINGS

If you have an 8mm Keystone, Revere, or Bell & Howell with standard F2.5 or F3.5 lens, add focusing to the lens. Ring can be installed easily to make pictures sharper, clearer, more enjoyable. Reg. $2.50. Now yours with all necessary parts for only **$1.00**

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Fine Grain Pan. Fully Guaranteed. Make movies for pennies! 48-hr. processing included.

6 for $5.95 **ea. $1.05**
(Shpg. wt. 8 oz. ea.)

Special! 8mm FEATURES

New, unused 25 ft.-8mm movies featuring Charlie Chaplin, Tom Mix, Wm. S. Hart, Mutt & Jeff and other cartoons, Shirley Temple, etc. 12 assorted or 12 on a 300 ft. reel. Specify. Only **$5.95**

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Demonstration model, never used. Looks, works new! Sold with new camera guarantee. Rugged all-metal camera designed to take abuse. Has "non-slip" knob. Removable lens-board accommodates standard lenses of 4" or 4⅛".

You Get—

CAMERA (without lens) Spec $12.95
BRAND NEW FP ADAPTER, Spec $3.95
3 Fresh 2¼x3¼ FILM PACKS. Spec $4.50

SPECIAL $21.40 VALUE

NOW AN EXTRA "SUPER-MARKET" VALUE for only **$17.95**

35mm POSITIVE FILM

Now—make your own Transparencies for projection from your 35mm negatives, by simple contact. Easy as making a contact print!

100' 35mm KODAK*
POSITIVE on Daylite Spool
Enough film to make
800 Transparencies

3 for $3.50
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Leica III f3.5 Elmar		99.50	75.00
Leica IIIA f3.5 ctd Elmar		124.00	95.00
Leica IIIA f2 ctd Summar		129.00	100.00
Leica III C f3.5 ctd Elmar	$259.00	159.80	125.00
Leica III C f2 ctd. Summitar	350.00	199.50	170.00
Leica III C f1.5 ctd Summarit	434.00	259.00	200.00
Leica III F f3.5 ctd Elmar	278.80		160.00
Leica III F f2 ctd Summitar	364.20		230.00
Leica III F f1.5 ctd Summarit	469.20		265.00
Leica II F f3.5 ctd Elmar	209.10		100.00
Nikon f2 ctd	259.00	179.00	115.00
Nikon f1.4 ctd	349.00	229.00	145.00
Contax I f2.8 Tessar		69.50	45.00
Contax I f2 Sonnar		89.50	60.00
Contax II f2 Sonnar		159.00	110.00
Contax III f1.5 Sonnar		189.00	125.00
Contax III f2 Sonnar		169.00	115.00
Contax III f1.5 Sonnar		188.00	125.00
Contax IIA f2 ctd Sonnar	444.00	239.00	210.00
Contax IIA f1.5 ctd Sonnar	488.00	279.00	220.00
Contax IIIA f2 ctd Sonnar	490.00	339.00	250.00
Contax IIIA f1.5 ctd Sonnar	534.00	374.00	310.00
Contax S f2 ctd Biotar	460.00	199.50	150.00
Contax "S" f2 ctd Biotar Preset	460.00	228.00	180.00

35mm CAMERAS

	New	Used	Trade-in
Univex Mercury I f3.5		$ 14.95	$10.00
Univex Mercury II f2.7		27.00	18.00
Univex Buccaneer f3.5 ctd		24.50	18.00
Argus A f4.5		9.95	6.00
Argus A 2 f4.5		14.00	9.00
Argus FA f4.5	$ 29.95	17.50	12.00
Argus C 3 f3.5 ctd flash & case	69.50	39.50	32.00
Argus 21, f3.5 ctd	55.10	35.00	27.00
Argus C 4, f2.8 ctd	99.50	69.50	52.00
Bolsey B f3.2 ctd	61.50	37.50	25.00
Bolsey B2 f3.2 ctd	73.00	46.00	35.00
Bolsey C f3.2 ctd	109.50	74.00	55.00
Ciro 35 rfdr f4.5 ctd Synchro	44.15	29.00	20.00
Ciro 35 rfdr f3.5 ctd Synchro	49.05	33.50	23.00
Retina I f3.5		34.50	24.00
Retina IA f3.5 ctd flash		39.00	30.00
Auto Retina f3.5 ctd Xenar flash		74.50	50.00
Retina IIB f2 ctd Xenon flash		99.50	70.00
Retina IIA ctd Xenon flash	164.10	124.50	100.00
Kodak Bantam f4.5		19.95	13.00
Kodak flash Bantam f4.5	56.00	32.00	24.00
Kodak 35 f3.5 ctd rfdr Sync	86.75	54.00	40.00
Kodak Signet	92.60	62.50	50.00
Kodak Pony 135	35.75	24.50	18.00
Kodak Pony 828	31.15	22.50	16.00
Voigtl Vitessa f2 ctd, Synch	159.50	114.00	75.00
Praktica f2 ctd Biotar	118.00	89.00	70.00
Voigtl Vito II f3.5 ctd Skopar Prontor Sync	54.50	34.50	20.00
Voigtl Vito II f3.5 ctd Skopar Compur	61.25	39.50	25.00
Contessa f2.8 ctd Tessar, Synch	214.00	119.50	90.00
Ansco Karomat f2 ctd Xenon	164.10	98.00	75.00
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Kine Exacta VX f2 ctd Biotar Preset	343.00		185.00
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Busch Verascope	219.00	189.00	140.00
Stereo Realist	159.00	109.00	92.00
Vito III f2, Rapid M-X	159.50		

REFLEX CAMERAS

	New	Used	Trade-in
Argoflex E f4.5 ctd cc		$ 29.50	$ 22.00
Argoflex EF f4.5 ctd synch filter kit		39.00	30.00
Ciroflex B f3.5 ctd	$ 75.60	46.50	35.00
Ciroflex C f3.5 ctd	97.65	58.00	45.00
Ciroflex D f3.5 flash ctd	87.90	58.00	45.00
Ciroflex E f3.5 ctd flash	117.55	79.00	60.00
Ciroflex F f3.2 ctd flash	155.90	109.00	85.00
Master Reflex f3.5 ctd Primotar, Synch.	185.00	134.00	100.00
Rolleicord II f3.5 Triotar		69.50	40.00
Rolleicord II A f3.5 ctd Triotar		84.50	50.00
Rolleicord III f3.5 ctd Xenar x-m Synchro, case	149.50	109.00	85.00
Richoflex f3.5 ctd flash		39.50	39.50
Primar reflex f3.5 ctd Tessar	285.00	190.00	120.00
Hasselblad f2.8 Ektar	548.00	392.00	300.00
Graflex 2¼x3¼ f4.5 ctd Ektar (Series B)	129.50	74.50	40.00
Graflex Super D 3¼x4¼ f4.5 Ektar Auto Diaphragm F.P.A.	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Diaphragm F.P.A.	267.25	159.50	110.00
Rolleicord II B f3.5 ctd Xenar, cc		99.50	80.00
Auto Rolleiflex f3.5 Tessar, cc		149.00	110.00
Auto Rolleiflex II B f3.5 ctd Tessar flash, cc		$189.00	$140.00
Auto Rolleiflex f3.5 II B ctd Xenar flash, cc		160.00	120.00
Auto Rolleiflex II B f2.8 ctd Tessar flash, cc		219.00	175.00
Auto Rolleiflex III f3.5 ctd Tessar X-Mcc	$285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd Xenar X-Mcc	265.00	179.00	140.00
Ikoflex IA f3.5 ctd Tessar, flash	149.00	99.50	80.00
Kodak Reflex I f3.5 ctd flash, cc		64.00	45.00
Kodak Reflex II f3.5 ctd flash, cc	161.00	99.50	65.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Kodak Tourist f6.3 ctd flash	$ 46.25	$ 39.50	$ 20.00
Kodak Tourist f4.5 ctd flash	72.55	49.00	32.00
Kodak Tourist f4.5 1/800th flash Shutter	97.40	69.50	45.00
Medalist I f3.5 ctd		89.50	65.00
Medalist II f3.5 ctd flash cc.	304.75	169.00	130.00
Super Ikonta A f3.5 ctd Tessar	162.00	99.50	75.00
Super Ikonta B f2.8 ctd Tessar Sync	236.00	159.00	110.00
Super Ikonta B f2.8 Tessar		99.50	70.00
Super Ikonta BX 2.8 ctd Tessar Sync	281.00	189.50	130.00
Super Ikonta C f3.5 Tessar flash	186.00	115.00	90.00
Voigtl Bessa I f4.5 ctd Vaskar	59.50	36.50	25.00
Voigtl Bessa I f3.5 ctd Skopar flash	64.50	49.00	30.00
Voigtl rfdr Bessa II f3.5 ctd Skopar flash	124.50	79.00	60.00
Voigtl rfdr Bessa II f3.5 ctd Heliar flash	168.50	104.00	80.00
Polaroid Land Camera	89.75	59.50	50.00

PRESS CAMERAS

	New	Used	Trade-in
Anniversary Graphic 2¼x3¼ f4.5 rfdr, flash 3 cfh, fpa		$117.00	$95.00
Anniversary Graphic 3¼x4¼ f4.5 rfdr, flash 3 cfh, fpa		139.00	100.00
Anniversary Graphic 4x5 4.5 ctd rfdr, flash, 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼, f4.5 ctd rfdr, flash cfh	$239.85	159.00	125.00
Pacemaker Crown Graphic 3¼x4¼ f4.7 ctd rfdr, flash cfh	232.80	159.00	120.00
Pacemaker Crown Graphic 4x5 f4.7 ctd rfdr, flash, cfh	238.60	179.00	130.00
Pacemaker Speed Graphic equipped as above:			
2¼x3¼	279.50	184.00	140.00
3¼x4¼	284.45	199.00	140.00
4x5	292.65	204.00	150.00
Century Graphic 2¼x3¼, f4.5 ctd	108.00	69.50	55.00
Kalart 3¼x4¼, f4.7 ctd Raptar	285.00	189.00	125.00
Burke & James Press 4x5, f4.5 ctd rfdr, flash	149.95	109.00	70.00
Graphic View II 4x5 Ekalite cc	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rfdr	374.75	249.00	200.00

8mm CAMERAS

	New	Used	Trade-in
Revere 50, f2.8	$ 49.50		$ 24.00
Revere Ranger, f2.5	74.50	$44.50	32.00
Revere 88, f2.5	72.50	39.50	30.00
Revere 680 Mag. f2.5	99.50	59.50	45.00
Revere 688 Mag. Turret f2.8	129.50	74.50	60.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd	73.00	39.50	25.00
Keystone Olympic f2.5	78.00	44.50	30.00
Keystone K 40 Mag f2.5 ctd	107.75	64.00	50.00
De Jur Citation, f2.5 ctd	77.50	46.50	35.00
De Jur Mag Embassy, f2.5 ctd	106.95	64.00	50.00
De Jur Mag Embassy Turret f1.9 ctd.	143.95	87.50	65.00
De Jur Fadematic Turret Mag f1.9 ctd	157.50	89.00	65.00
Ampro Magazine f2.5 ctd	143.50	87.50	60.00
Ampro Magazine Turret f1.9 ctd	173.50	104.00	75.00
Kodak Brownie f2.7 ctd	43.30	29.50	22.00
Kodak Reliant f2.7 ctd	82.30	49.50	38.00
Kodak Magazine f1.9 ctd.	150.95	98.00	80.00
B & H Companion f2.5 ctd	79.95	47.00	35.00
B & H Sportster, f2.5 ctd.	89.95	56.00	44.00
B & H Tri lens 8 f1.9 ctd	159.95	94.00	70.00
B & H Auto 8 Mag f2.5 ctd	134.95	85.00	70.00
B & H Auto 8 Mag Turret f1.9 ctd	199.95	134.00	100.00
Bolex L 8 f2.8	97.00	52.00	42.00
Bolex H 8 Leader, f1.9 ctd Lytar	291.50	184.00	140.00
Bolex De Luxe f1.9 ctd Lytar	364.75	229.00	175.00

16mm CAMERAS

	New	Used	Trade-in
Kodak Royal, Mag f1.9 ctd	$176.25	$122.00	$ 90.00
Kodak Magazine f1.9		85.00	60.00
Kodak Cine Special II f1.9 ctd	956.20	595.00	450.00
Revere Mag f2.5 ctd	157.50	94.00	75.00
Revere Mag Turret f1.9 ctd	212.50	139.00	95.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
Keystone Mag, K50 f2.5	127.00	74.00	60.00
Keystone Mag Turret, K55 f1.9	176.50	112.00	85.00
Bolex H-16 Leader f1.9 ctd	299.50	189.00	145.00
Bolex H-16 De Luxe f1.9 ctd	372.75	234.00	185.00
B & H Autoload 200, f1.9	214.95	142.00	110.00
B & H Automaster Turret f1.9	274.95	139.00	110.00
B & H Automaster Turret 200, f1.9	259.95	189.00	130.00
B & H 70D Turret f1.9		134.00	90.00
B & H 70DA Turret f1.9 ctd		188.00	135.00
B & H 70 DL Turret f1.9 ctd	369.95	269.00	200.00
Pathe Super 16 Turret	395.00	289.00	210.00
Auricon Cine Voice	695.00	525.00	435.00

8mm & 16mm PROJECTORS

	New	Used	Trade-in
Revere 85 DL cc	$124.50	$ 67.50	$ 50.00
Revere 90 cc	159.50	89.50	70.00
Keystone R8 500 watt	89.75	59.00	40.00
Keystone K68 750 watt	114.50	63.00	50.00
Keystone K109 750 watt cc	159.50	99.00	80.00
De Jur 750	149.50	88.00	65.00
De Jur 1000	177.50	109.00	85.00
B & H Regent	169.95	109.00	85.00
Bolex M 8 500 watt	176.50	109.50	80.00
Bolex G 8-16	353.00	245.00	185.00
Keystone A82 750 watt	119.50	79.50	60.00
Keystone K160 750 watt	139.50	89.50	70.00
Keystone 161 750 watt cc	159.50	99.00	80.00
Revere 750 W	160.00	99.00	80.00
B & H Diplomat	281.95	169.00	130.00
Revere Sound Proj	325.00	209.00	150.00

SLIDE PROJECTORS

	New	Used	Trade-in
Argus PB 100W	$ 29.95	$ 19.25	$ 13.00
Argus PB 150W	33.95	19.50	14.00
Argus PB 200W	36.95	23.95	18.00
Argus PB 200W Blower case	49.50	33.00	24.00
Golde NuManumatic 300W Blower	60.98	37.50	30.00
Golde Reflex 300W Blower case	79.68	54.50	40.00
Golde Master 500W	76.65	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC A2 200W	38.75	24.95	17.00
TDC A3 200W Blower Cooled	48.75	29.50	20.00
TDC RN 150W	56.50	37.50	24.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
SVE Skyline 200W	41.95	25.50	18.00
SVE Skyline 300W Blower	52.45	32.00	22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide No. 1	29.50	19.50	13.00
Kodaslide No. 2	49.50	27.00	18.00
Kodaslide Merit	24.50	16.50	10.00
Kodaslide Table Viewer 4X	47.50	28.00	20.00
LaBelle No. 500 Watt	95.00	59.00	43.00

LEICA CONTAX KINE ACCESSORIES

FOR LEICA

	New	Used	Trade-in
Leica Manual	$ 5.00		
Leitz Imarect Finder	42.00	$ 32.00	$ 22.00
Nooky Attachment	39.00	29.00	20.00
Leica Flashgun III F	24.00		12.00
Leitz Mirror Reflex Housing	150.00	119.00	75.00
28mm f6.3 W.A. Hector	108.80	78.00	55.00
35mm f3.5 ctd Elmar		54.00	35.00
35mm f3.5 Summaron	122.40	74.00	60.00
35mm f2.8 ctd Biogan		119.00	80.00
50mm f3.5 ctd Elmar	81.60	49.50	35.00
50mm f2 ctd Summitar	187.00	109.00	80.00
50mm f1.5 ctd Summarit	272.00	169.00	130.00
85mm f1.5 ctd Summarex	459.00	294.00	250.00
90mm f4 ctd Elmar		59.50	40.00
90mm f4 ctd Elmar Chrome	132.60	73.50	60.00
135mm f4.5 ctd Hektor		88.00	70.00
135mm f4.5 ctd Hektor Chrome	165.00	119.50	90.00

FOR CONTAX

	New	Used	Trade-in
Revolving Universal Finder	$ 84.00	$ 54.00	$ 35.00
28mm f8 Tessar		69.50	50.00
35mm f2.8 ctd Biogan	245.00	96.00	70.00
85mm f2 ctd Sonnar	292.00	119.00	90.00
135mm f4 ctd Sonnar	170.00	99.00	75.00

FOR KINE EXACTA

	New	Used	Trade-in
40mm f4.5 ctd Tessar W.A.	$ 99.00	$ 59.50	$ 40.00
35mm f2.5 Retrofocus W.A.	99.50	64.50	40.00
135mm f4 ctd Triotar	75.00	54.00	35.00
180mm f5.5 ctd Tele Xenar	83.50	58.00	40.00
Pentagon Prism Finder for Kine I or II	48.00	34.50	25.00
Penta Prism Finder for Kine V, VX or Exa	50.00	34.00	25.00

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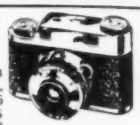

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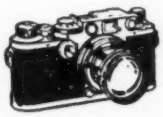
F.O.B. New York

LATE MODEL LEICAS!



Leica IIIC w. Ctd. F2 Summitar Lens, Lenscape. SPECIAL (Like New) **$199.50**
(New, $362.30)
Carrying Case, $9.00
New Low Price! New Jen Captor II Flashgun for Leica IIIC. Reg. $35.95. SPECIAL $19.95
Trade your Leica IIIC Camera—For the latest model Leica IIIF! Built-in flash at all speeds for all flash bulbs. We will exchange your IIIC body for a BRAND NEW LEICA IIIF body plus .....ONLY **$94.50**
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It's expensive to guess! Enjoy perfect negatives and save on film (no waste) . . .

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GE DW68 ASA	19.95	15.95
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Weston Cadet	18.28	14.49
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Enjoy Picture-In-A-Minute Photography! L.N. POLAROID LAND CAMERA. Reg. $89.75.
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New Polaroid Capacitor flashgun	17.25
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3 lens turret, 16mm w/f1.9 lens, auto threading, forward or reverse, single frame, 8 to 64 frames.
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Save 40%!!

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Latest 2¼ x 3¼ Busch w/f4.5 ctd lens in sync shutter, Kalart rfdr installed. Brand New Complete..... **$109.95**

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Built-in full synchro shutter..... **$118.50**
Carrying case 9.50

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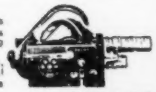

- 100 ft. capacity
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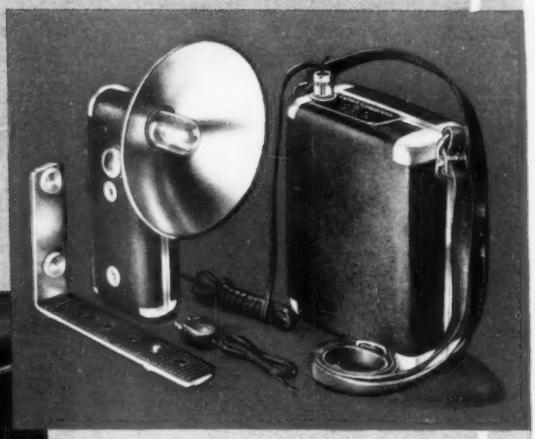
At Last... **A LIGHTWEIGHT Portable Speed Flash that actually *MASTERS DISTANCE!***

Sensational NEW SUN LITE *II*



With the new high efficiency super circuit developed by National Carbon Co., *makers of Famous Eveready Batteries*

FOR PORTRAITS—Retains the *natural* softness of facial expressions!

Introductory Price Only $79.50

COMPLETE WITH BATTERIES FLASH TUBE, BRACKET AND CORD. Nothing else to buy.

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The Only Portable Unit With

THE EXCLUSIVE NEW POWERHOUSE POWER PACK

1000 Flashes from One Dry Battery—10,000 Flashes From One Bulb

The new Sun-Lite II weighs only five pounds. The Sun-Lite II uses an Eveready electronic flash dry battery specially made for this unit, eliminating all worry of battery charging, water to watch, acid to spill and long warm-up periods. With the Sun-Lite II unit, batteries are always "up," always ready for use.

NOW FOR THE FIRST TIME—A portable Speed Flash that gets results: color guide numbers are 30 to 45, black and white guide numbers are 130 to 220 with normal development.

NOW FOR THE FIRST TIME—A portable Speed Flash that recycles in only five seconds. You get those "one chance of a lifetime" shots. Economical, too—less than a penny a picture.

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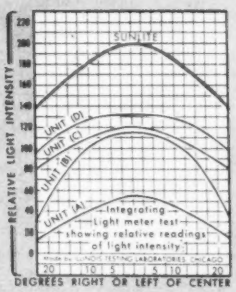
Safe — Simple to Operate . . . Nothing to get out of order. It's America's **Lowest Priced** Quality Speed Flash.



TESTS PROVE NEW HEIGHTS OF PERFORMANCE!

Based upon unbiased tests made by the Illinois Testing Laboratories, Chicago, this chart proves that the Sun-Lite Portable Speed Flash gives you GREATER LIGHT PUNCH than any other leading speed flash units on the market — even units costing $100 more! This powerful light "punch" actually *masters distance* to get the picture you want.

Unconditionally Guaranteed **for ONE FULL YEAR**

If your dealer does not have the Sun-Lite II write for 15-day MONEY BACK FREE TRIAL OFFER.

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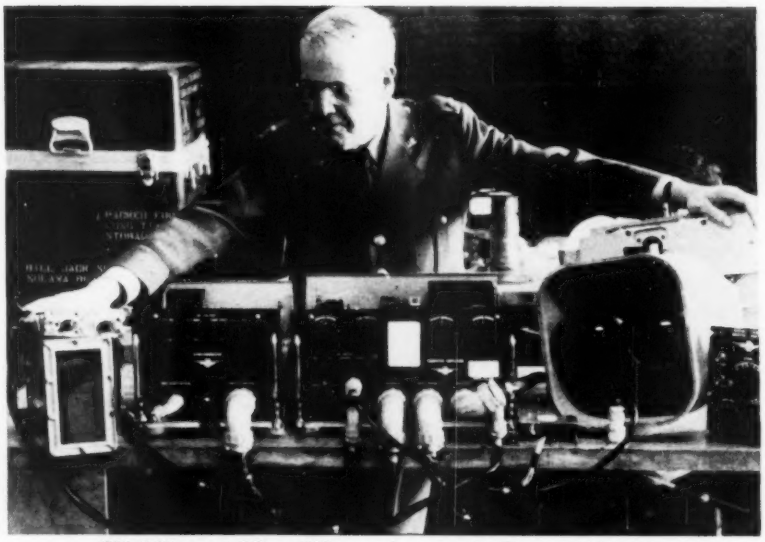
candid shots by the Editors

Old-Timer

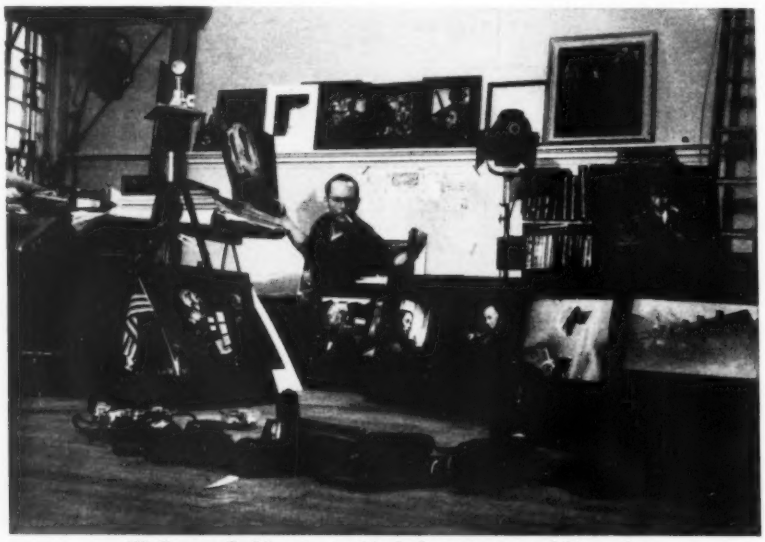
Chief Warrant Officer Grover Gilbert, veteran of 34 years' active duty with the U. S. Air Force, took his first military photographs on glass plates back in 1917. The camera he's embracing in this picture symbolizes the progress that has been made during Gilbert's long tour of duty. Ninety percent electronics, this new continuous strip stereo camera has image velocity and brightness detectors that feed information to the computer and then to the amplifier that sets all the camera's controls. Flown in jet reconnaissance ships over Korea today, it virtually operates itself; all the pilots have to do is turn it on and off. Although Gilbert was a prisoner of war of the Japanese for three years during World War II, he takes a measure of satisfaction in recalling that his release from the Cabanatuan POW camp on Luzon was effected largely through aerial photography. Every fourth man in the rescuing force of the 6th Ranger Batallion carried an 8x8-inch copy of an aerial mosaic showing the location of everything within the camp enclosure. Thus armed, it took them only ten minutes to wipe out the 500-man guard detachment.



Chief Warrant Officer Gilbert and newest Air Force aerial camera.

Photographer's Hobby

When we chronicled W. Eugene Smith's wartime activities in the Pacific a few years ago, we mentioned in passing the fact that he took 100 of his 10,000 phonograph records with him as part of his "absolute minimum" baggage on the aircraft carrier to which he was assigned. Such passion for music is far from usual among war correspondents, who, like GI's themselves, generally have no cultural advantages in the front lines, except perhaps a couple of worn paper-backed novels. Apropos of our portfolio of his recent unpublished pictures (pages 62-73) we checked up on the present status of Gene's record collection. The shelves of his new home in Croton-on-Hudson, N. Y., now groan under the load of no fewer than 20,000 disks. In addition to records, the country retreat also accommodates Smith's wife and three children —two girls and a boy, all three of whom, he says, show artistic talent (though he has not yet made photographers of any of them). The picture we reproduce here, by Margery Lewis, was made in Gene's Manhattan studio before his recent move, and shows him administering a merciless critique to some of his prints —many of which appear in our story.



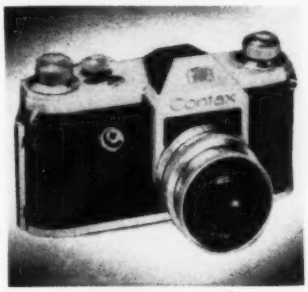
W. Eugene Smith casts a critical glance at some of his work.

Celebrities with Cameras

Photography is everybody's hobby. Housewives, butchers, bakers, doctors, lawyers, Indian chiefs, and TV stars belong to the world-wide fraternity of camera devotees who find happiness while peeking through a viewfinder or messing in a darkroom sink. Among this clan are numbered many of the great and near-great of our time. Because these VIP's are colorful personalities and because their experiences with photography may provide help and stimulation to other amateurs, we will run articles from time to time about famous people who are camera enthusiasts. *Celebrities with Cameras*, as this feature will be earmarked, is inaugurated in this issue with the story of a U. S. Supreme Court Justice who carried his cameras across the world's tallest mountain range and into the hinterlands of Asia. You'll find an entertaining account of Justice William O. Douglas as an amateur photographer starting on page 46.

Photo-Fireman

Ray Hellreigel, who photographed the leaping flames that brighten our color pages 58-59 this month, is not only official photographer for New York's fire department, but works in the same capacity for the mayor's office and the city Civilian Defense organization. He's been making motion pictures to train CD auxiliary firefighters, and is now making a block-by-block survey of the city for CD emergency use. Ray is indeed a very "hot" photographer!—



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Argus C-III, F:3.5, Flash, Case	69.50	39.50
Argus C4 F:2.8 ctd. Case	109.00	64.50
Bolsey "B", F:3.2, Ctd. RF	61.50	34.00
Bolsey "B-2" F:3.2, Ctd. RF	73.50	44.00
Bolsey "C" Reflex, RF	109.50	66.00
Contessa 35 Tess 2.8 RF Synch.	274.00	124.00
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Kodak 35 Rfdr. F:3.5	86.75	42.00
Kodak Pony 135, F:4.5	35.75	25.95
Kodak Signet F:3.5 Rfdr.	69.50	.....
Mercury II, F:2.7	41.50	24.00
Retina II Xenon F:2	.....	79.00
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Leica Model A, Elmar F:3.5	.....	$38.00
Leica IC, Chrome	$64.00	43.50
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Leica G, Summar F:2	.....	129.00
Leica IIIC, Summitar F:2	350.00	194.00
Leica IIF, camera only	159.40	.....
Leica IIIF, Summitar F:2, S	384.20	.....
50mm Elmar F:3.5	84.00	36.00
50mm Summar F:2	.....	39.50
50mm Summitar F:2	187.00	98.00
50mm Summarit F:1.5	272.00	161.50
50mm Nikkor F:1.4	198.00	138.00
35mm Elmar F:3.5 W.A.	.....	45.00
35mm Summaron F:3.5 W.A.	122.40	68.00
85mm Summarex F:1.5	439.00	224.00
90mm Elmar F:4, black	.....	64.00
90mm Elmar F:4, Chrome	132.60	73.50
135mm Hektor F:4.5	175.00	88.00
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Leitz Imarect Finder	42.00	29.50
Universal Finder F: Leica	28.75	.....
Contax II Sonnar F:2	.....	134.00
Contax IIa Sonnar F:2	444.00	214.00
Contax III Sonnar F:1.5	.....	188.00
Contax IIIA Sonnar F:1.5	534.00	338.00
Biogon W.A. for IIA & IIIA	245.00	164.00
Zeiss E.R. case for all Contax	16.50	8.75
35mm Biogon, F:2.8, W.A.	229.00	89.00
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Exa Camera F:2.9 Ctd.	89.50	.....
Kine Exakta VX Tess. 3.5	249.50	.....
	NEW	USED

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Minox Spy Camera F:3.5	71.50	38.00
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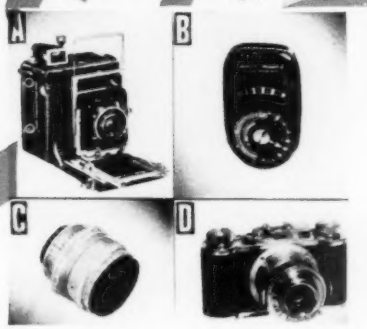
Super Ikonta B Tess. 2.8 Rfdr.	236.00	98.00
Voigt. Bessa B. R. F. Skopar 3.5	124.00	68.00
	NEW	USED



Ⓐ BUSCH PRESSMAN
2¼x3¼, F:4.5 Ctd., Rfdr., Flash Holders.
LIKE NEW..... $89.00

Ⓑ WESTON MASTER II
Exp. Meter, Latest.
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Ⓒ 5.8cm BIOTAR F:2
"T" Ctd. for King Pre-set Diaphragm.... $87.00

Ⓓ ADOX 35mm
F:4.5 Ctd. Lens, Synchro Shutter, 1 sec. to 1/300, Selftimer.
BRAND NEW... $29.50

*and your present lens in Trade.

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DeJur 750 W.	149.50	87.50
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B&H Filmosound 285C	449.95	289.00
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Kodak Mag. 90, F:2.7	$ 97.50	.....
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Bolex L-8, F:2.8	97.00	51.50
Bolex H-8, Leader F:1.9	291.50	168.00
B&H Auto 8, F:2.5, Latest	134.95	84.00
DeJur Citation F:2.5	77.50	38.00
De Jur Mag. 8 F:2.5	106.95	63.00
Revere 50, Latest, F:2.8	49.50	33.00
Revere 861 Mag. F:2.5	112.50	68.00
16mm B&H Filmo 70DA F:1.9	.....	188.00
B&H 200 Mag. F:1.9	214.95	138.00
B & H 200T Mag. Turr. F:1.9	259.95	168.00
Bolex H-16, Leader F:1.9	299.50	178.00
Cine Special II Ektar F:1.4	1053.35	695.00
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BRAND NEW

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With Tessar F.3.5 "T" Ctd. Lens

Eveready Carrying Case	$ 8.25
40mm Steinheil F:3.5 W.A.	43.00
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IT IS A BIG HELP IN CLASSROOM, LIBRARY AND ON SCHOOL PAPER ASSIGNMENTS

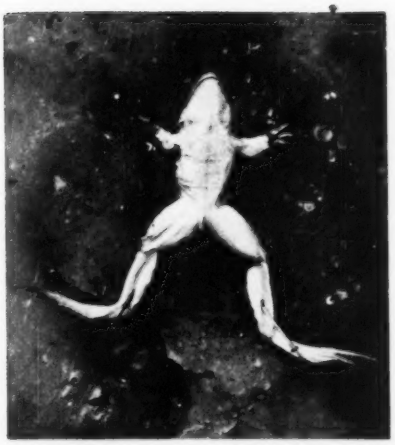
high

Armand Zotian focuses lens of Contax before instructor cuts frog. Step-by-step dissection at far right was photographed, giving him a permanent and readily available record for long and leisurely study and observation.

On sunny window sill of school library, Armand prepares to photograph valuable reference text for home study session.

school camera

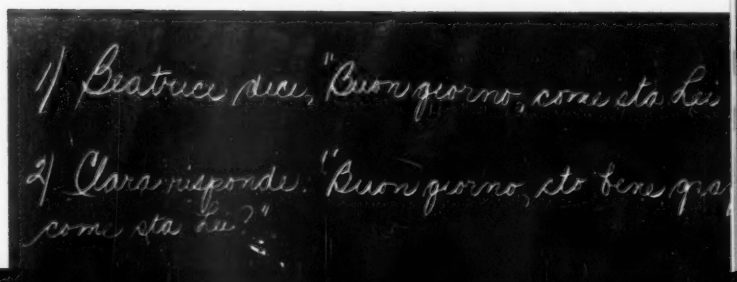
By WALTER FISCHMAN



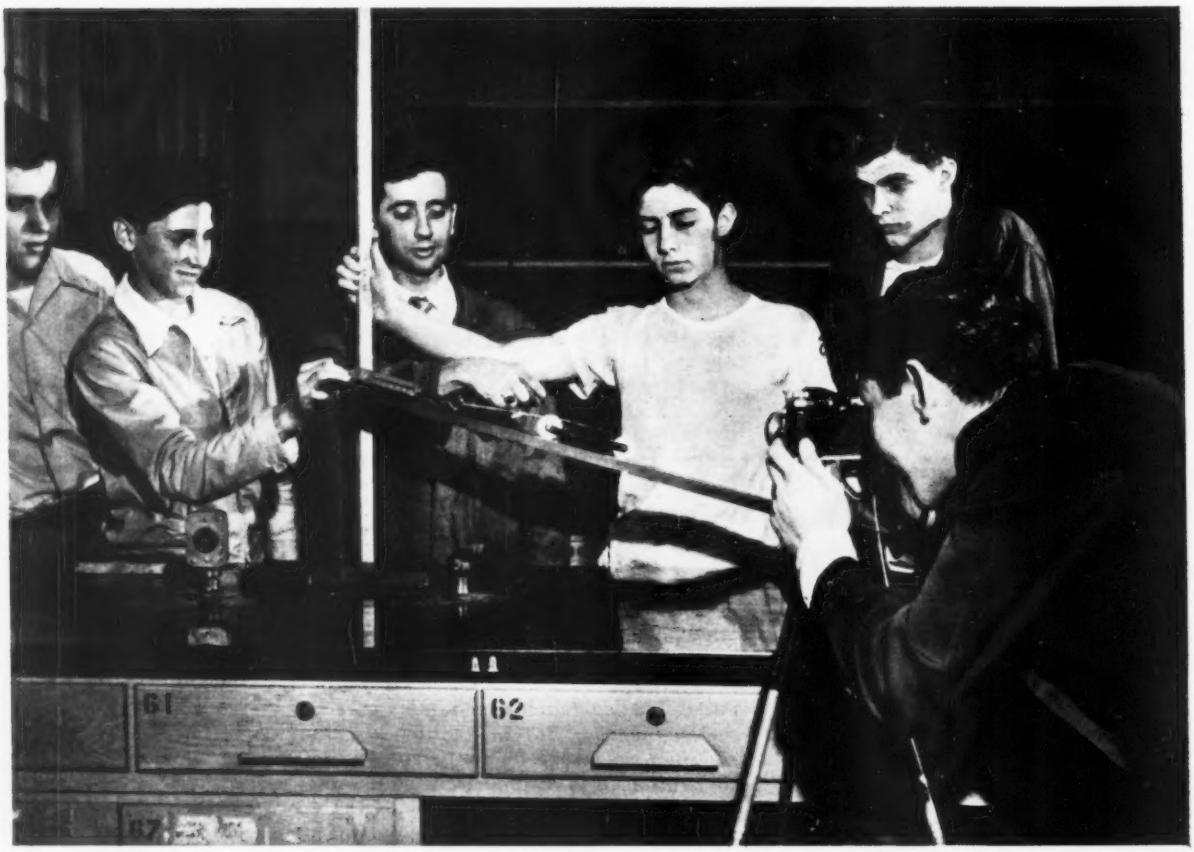
THIS IS THE STORY of a project—a project undertaken by a seventeen-year-old kid with a camera. The kid, Armand Zotian, didn't start out to manufacture the project. It just started rolling and engulfed him. And now that he's completed the work, he's just beginning to realize that he has succeeded in doing what the majority of America's amateur photographers desperately want but few achieve. He has found a way to carry his photography over into his everyday life.

A student at William Bryant High School in Queens, New York, Zotian walks briskly up the wide stone steps and through the main entrance of the building a little before nine, five days a week. Like the rest of the guys in his class he usually has a pile of text books and a notebook under his arm. Pocket holds the accustomed quota of well chewed pencils. But in addition to this Zotian carries an extra bit of paraphernalia. So accustomed to its presence have the rest of the gang become that they now would be considerably surprised to see him without it. Armand has a Contax S dangling from a neck strap. Along with scribbled notes and text books, the camera is a study aid and it has added tremendous impetus to his school work.

What is Armand's project? Actually it's a little hard to define. It's part study aid, part research, part documentation with a bit of experimentation tossed in. To be a bit more exact he has carried photography over into his school work and they have



The camera records class activities, sports events



Filming of class participation in demonstration of friction principles will go into Armand's permanent photographic notebook.

interlocked in an amazingly large number of instances. He has used his camera wherever its probing eye and absolutely retentive memory could make his curricula easier, simpler or just more fun.

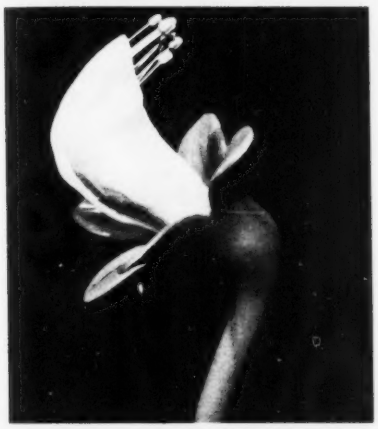
In the year that the project ran photography was worked into all of his classes plus many of his extracurricular activities. In addition to the assistance that the success of the project gave him, Armand reaped another benefit. He has tasted personal satisfaction in a larger amount than most of us ever sample.

International corporations begin maneuvers with a board meeting; nations with a cabinet meeting. Zotian's project began with a blonde. She was maybe the cutest blonde he'd ever seen and in the shift of seats at midterm she wound up right next to him. They talked and joked a bit but the conversation never worked itself around to the fragile moment when he could broach the subject of a date. With the junior prom only a few short weeks off, obviously more stringent measures were called for. The next day he brought his camera to class.

Armand had long before discovered an underlying principle of photography: a camera can serve as a social short cut. A couple of flattering candid shots can pave the way to more serious conversation. From there it's just a few steps to a coke and a movie.

Like most high schools, Bryant is well lighted with high windows stretching from waist level almost to the ceiling. From his position between the cute little blonde and the windows, Armand could take advantage of the excellent natural light. He worked swiftly and before the class got under way made several candids. Then the class work began. The pace was too swift for divided interest. He folded up his camera case and gave full attention to the botany lesson.

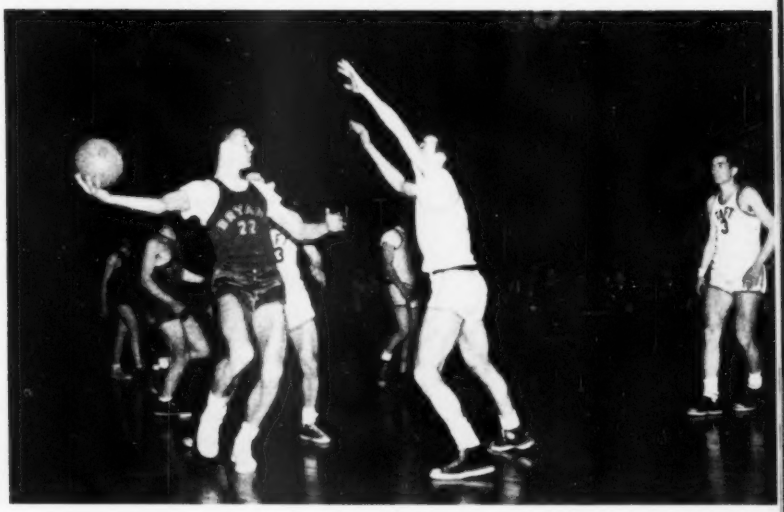
The schedule called for study of flower structure. The instructor brought out a huge plaster model of a flower and began to describe it. The plaster model came apart in sections and as the teacher talked, he detached outer leaves, petals, etc., to show the inside structure. Armand divided his time between watch- (*Continued on page* 125)

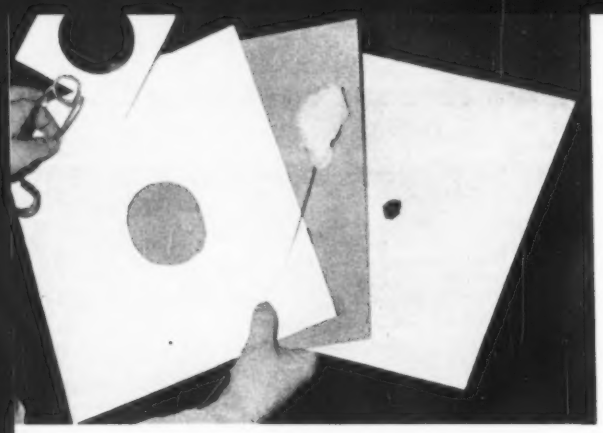


Series of shots showing plaster model of flower and its interior called for more careful exposure calculation than in earlier guess attempt. Exposure here was 1/10 sec at *f*/2.8 on Super-XX.

Student editor of Bryant Clipper, the school paper, outlines and discusses photographic assignments which Armand will fulfill to illustrate news and feature stories being covered by reporters for future issues.

Photograph of newly-elected school newspaper editors, above, was made by Armand for publication in the paper as was basketball shot below, taken during fast-paced game between Bryant and Taft high schools.





By OTHA C. SPENCER

Photographs by the Author

SIMPLE CONTROLS MEAN

BETTER PRINTS

Here's how you can make use of dodging, burning-in, flashing, vignetting, diffusion, and spot-printing—to get that extra print quality

Flashing

Straight print of portrait, right, reveals two basic errors—fog streaks in upper left corner caused by light leak, and poor posing and lighting of model's arm. Flashing (which is simply a slightly radical type of burning-in) was used to clear up the bad spots, thus: Paper was exposed normally under enlarger, then negative was removed from carrier and the hand was held between lens and paper (see illustration at right center) in such a manner that raw light struck corner areas as enlarger bulb was turned on again. Finished portrait at far right shows bad spots corrected. Flashing also can be used on pictures with light backgrounds to darken corners for compositional emphasis. Tools used for basic controls are shown at top of page; they are, from left: diffuser, made from cardboard with nylon stretched over opening; vignetter, an 11x14 card with circular opening cut in center; solid card for dodging large areas; card with small hole for printing-in; and wire with cotton wad for dodging.

FEW AMATEURS today can call themselves photographers until they are able to produce first-rate enlargements. Blowing a small negative up to an exhibition-size print is a challenge in itself, but just making a big print isn't enough. There is a step beyond that which entails the use of basic enlarging controls by means of which an ordinary negative can be converted into an extraordinary print. This is the step that really transforms the tyro into a full-fledged photographer.

Are these basic controls difficult? Not really, and mastering them is fun with the added fillip of creative accomplishment.

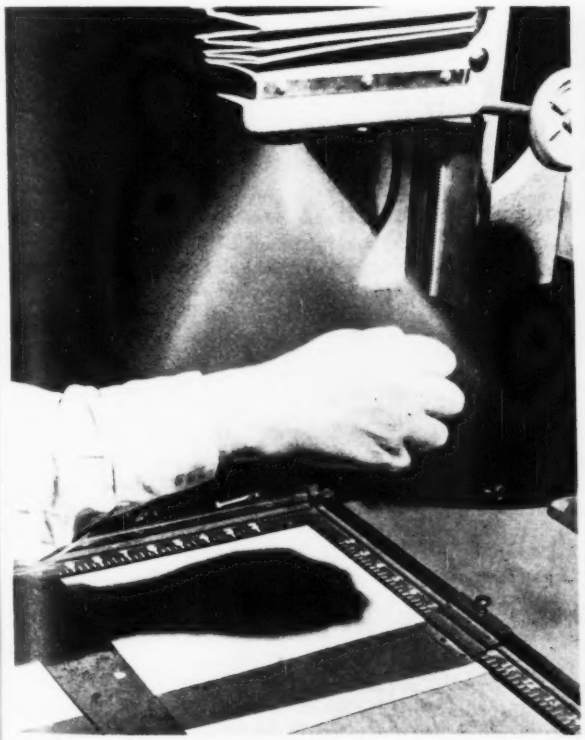
Recently a friend, who had been printing his own pictures for about six months, brought over a negative. "I can't get the print I want," he said. "How about seeing what can be done with it." We went into the darkroom.

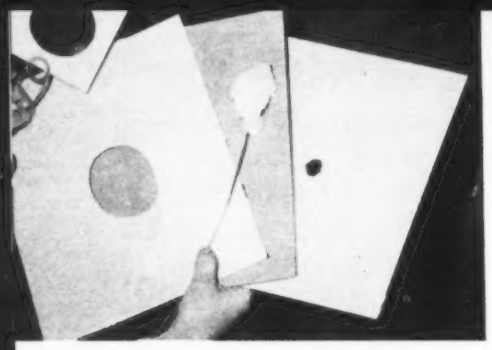
We made a print. "That looks just like the one I made," he said, "I had hoped for something a little better." I explained that this was what is called a *straight print* with no attempt at control, and that we would make another print trying to correct the errors that were apparent in this one. Our straight print would give us something to work from.

After making the second print, with a little dodging here, printing-in a spot there, and flashing the corners, we came out with a picture that had that "something-extra" which my friend had wanted from his negative.

There are many controls that can be exercised during the making of an enlargement. Some are basic and some are complicated. The basic controls can be divided into two classifications: (1) control by manipulation of light during printing, and (2) control by tilting the easel and negative. In this article we will discuss the first method. (See POPULAR PHOTOGRAPHY, June 1951, for article on control by easel tilting).

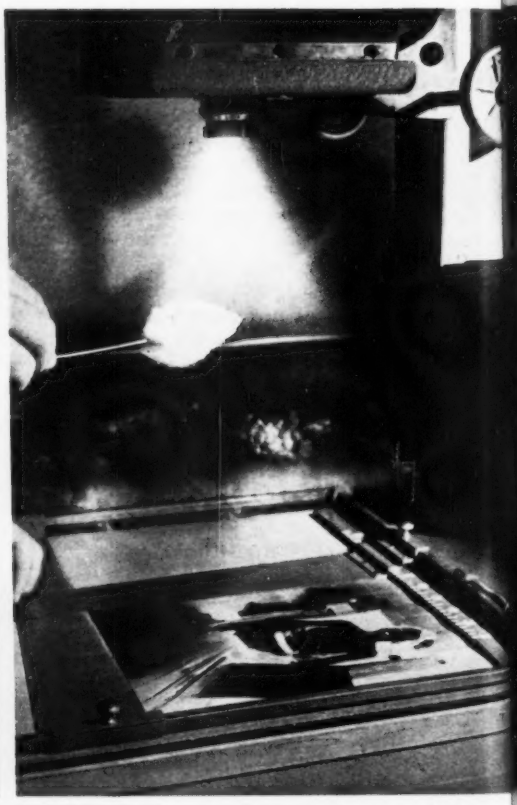
As a rule an acceptable print can be made from almost any good negative without a lot of manipulation. Notice that I said "acceptable print." While this is true, it also is true that a "better print" can be made from almost any negative by exercising a few basic controls on the printing light during exposure.





Dodging lightens dark areas; burning-in

Two primary faults are evident in this straight enlargement—the hands on the keyboard (needed to show that music is being played) are too dark, and the sheet music is too light. Here's how to correct them . . .



Dodging with piece of cotton on end of wire holds back part of light during enlarging, thus makes area lighter. Dodger must be kept in motion constantly.

It is this extra-something that makes the difference between an acceptable print and one that will win you a prize or help build you a name as an exceptional photographer.

These controls are: (1) dodging and printing-in, (2) flashing, (3) vignetting, (4) diffusion, and (5) spot printing. Let's examine each of these controls, discuss them, look at examples of how each control is applied and note the results.

The tools of enlarging control are illustrated on these pages. They are easy to make, and work as well as any purchased at camera stores. Being inexpensive, they easily can be replaced if lost or misplaced.

(1) Dodging and printing-in is the technique of controlling the amount of light that reaches particular portions of the printing paper. Areas that are too dark are dodged by means of blocking the printing light so that they receive less exposure and come out lighter. Printing-in is just the opposite. More light is poured on areas which are too faint, to make them darker in the finished work.

Among the irregularities in negatives which make dodging and printing-in necessary, are uneven lighting, areas of the subject being in deep shadow, uneven development, and fog.

For dodging, a piece of stiff wire with one end wrapped in cotton is the basic tool. The size of the wad of cotton, and its shape, can be changed to fit the area to be dodged. A piece of cardboard is used to hold back very large portions

strengthens washed-out sections—for better prints

Additional exposure time is given to sheet music portion by printing-in. Light is allowed to pass through opening in card; hole is general shape of area to be burned-in.

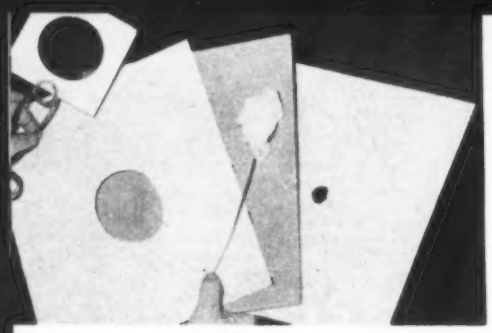
Improved print shows effect of the two corrections. Hands at keyboard are now brought to light to add their story-telling touch, and sheet music takes on added tonal strength—all with two simple manipulations.

of the print although many photographers feel that the hand is the most valuable tool for dodging. Its shape can be changed to suit irregular areas, and, as one student remarked, "your hand never gets misplaced around the darkroom."

For printing-in, a piece of cardboard with a hole in the center is used. The board is placed between the printing paper and the enlarger lens and the light is allowed to pass through the hole onto the area of the print needing more exposure. The edge of the board can be used to print-in corners and large portions of the print. Here, too, a pair of hands can be used as a local printing device.

The tools used must be in constant motion during the exposure so that tone changes at the edges of the dodged areas will be gradual. When using controls during projection printing, the enlarger lens should be stopped down so that a printing time of at least 25 seconds is required. This gives time for manipulation and reduces the chances for error.

The underside of the dodging board should be black to prevent reflected light from fogging the print. Often, especially when you're first learning to dodge and print-in, certain areas will not come up as the photographer anticipated. In these cases, a small graduate of strong developer can be used near the developing tray. This developer is applied with cotton to stubborn light spots to produce the desired depth of tone. Later, when you are more experienced at the technique, this will not be necessary. It just takes a



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Print series, right, shows progression from straight print to finished high-key effect—all produced from the same full-scale negative. Straight print was made with a 25-second exposure, while adjoining high-key outline of subject's face and hair required 15-second exposure, with identical development. Print at far right was made by giving a 15-second over-all exposure followed by spot-printing of eyes and lips for 10 seconds each.

bit of careful and concentrated practice.

(2) Flashing is actually printing with bright raw light. The negative is removed from the enlarger, the lens opened wide, and certain areas of the print darkened with the light coming through the lens. Often a negative is so dense in places that it is impossible to print through, and if a darker tone is required in this area, flashing must be used.

The most common use of flashing is in darkening the corners of prints, printing light backgrounds darker, and toning down hot spots in a print. In flashing, the light from the enlarger should be as dim as possible; otherwise there is a danger of the dodging or flashing card leaving its outline on the paper.

(3) Vignetting, still another version of dodging, is eliminating unwanted background from a portrait, making the background seem to fade into the white paper. This is accomplished by printing the portrait through a large opening in a card. The tone gradation from the portrait to the background is a gradual fade-out as the card is kept in constant motion throughout the printing exposure.

To produce a good vignette you must make the opening in the board conform as nearly as possible to the general shape of the subject to be vignetted. The opening should be about one-third the subject size. Its size and shape can be determined easily by holding the card about halfway between the easel and the lens. With the enlarger light on, the image will be projected onto the card, very small and badly out-of-focus but still giving a suggestion as to the size and shape of the opening. Trace this outline with a pencil, cut it out with a razor blade, and the vignetting board is ready for use.

(4) Diffusion is a deliberate "fuzzing-up" of a picture by printing through a thin piece of material which passes the rays of light but prints a slightly blurred image. The purpose of this technique is (*Continued on page* 98)

Spot Printing produces effec

Diffusion for portraits

Pleasing softness and allure are added to portraits by projecting through such diffusing materials as silk, nylon, or screen mesh. Keep diffuser in motion.

tive high-key print from normal negative

Vignetting frames background tones in gradual fade-out

Unwanted background can be eliminated from a portrait by vignetting, as shown. Again, straight print determines exposure and composition. Head then is printed through large hole in vignetting card (above, right) kept in motion (lower right) to soften tone edges.

Prized possessions of Douglas are his cameras. Shown here are favorites: Contessa, 16-mm Cine-Kodak, Rolleiflex. Photograph by Bruce Hoertel

CELEBRITIES WITH CAMERAS

JUSTICE WILLIAM

WILLIAM O. DOUGLAS, Associate Justice of the United States Supreme Court, likes nothing better than to swap his black robe for a khaki shirt, pack cameras and film in a rucksack, and hit the trail for the far places of the world. One of America's most enthusiastic amateur photographers, Douglas in four years has compiled a fascinating picture record of his travels through Afghanistan, Iran, Iraq, India, Tibet, and Indonesia. Photography is more than a hobby with the Justice: it's a means of bringing back alive the memories of strange lands and friendly people he visits as an unofficial ambassador of good will.

The story of his latest odyssey, through the never-never land of Tibet and neighboring countries, is recounted in *Beyond the High Himalayas*, scheduled for publication this fall by Doubleday. The accompanying pictures by Douglas are from the book. Shooting both movies and stills in color and black-and-white, he carried his cameras across the world's tallest mountain range where the sun burns fiercely through the thin air, and sudden, terrible storms endanger men and equipment.

Probably few people other than

Flute player in Bamian, Afghanistan was recorded by Douglas who uses photography to document his travels to far places.

Picture of Incarnate Lama at Hemis Monastery was taken by the Justice during latest trip through the hinterland of Tibet.

Mule train crosses Baralacha Pass (altitude, 16,800 feet) in Himalayas. Reproduced from color slide shot with Contessa.

Musicians squat by mud-brick wall in Gya, Kashmir province of Ladakh. Douglas made black-and-whites with his Rolleiflex.

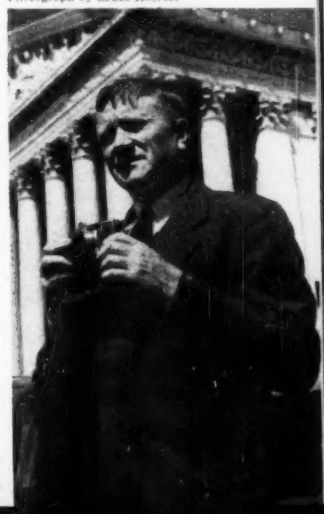
By ARTHUR A. GOLDSMITH JR.

O. DOUGLAS

Life photographers ever have carried so much camera gear to such out-of-the-way places. Douglas owns more than 30 pounds of photographic equipment including a Rolleiflex (used mostly for black-and-white), a Contessa (used mostly for color), a Minox, a Polaroid Land camera (which he hasn't yet taken with him on a trip), and a 16-mm magazine-loading Cine-Kodak (for color movies). To all this add cases, gadget bags, two exposure meters, a telephoto lens for his movie outfit, filters, sunshades, extra film, and an 18-pound Minitape recorder!

Although this ensemble sounds elaborate, it's not for mere display. Every pound counts when you're struggling on mule back up steep mountain trails 18,000 feet above sea level. Each piece of (*Continued on page* 90)

Photograph by Bruce Hoertel



Justice Douglas shoots some 35-mm color on lawn of the Supreme Court Building.

Montage on facing page was made from negative of picture at right. To make montage, Yulsman first drew outlines of desired composition on white paper, and placed drawing on enlarger easel. Then negative was focused on paper for large image, printing paper was placed over drawing, and vignetting mask, cut out of cardboard, was used in printing large figure. Mask, shown in use above, was cut to approximate shape of desired figure, then held half-way between lens and easel during printing. Mask held back everything but large figure, and kept rest of paper clear for subsequent exposures, in which Yulsman used his hands to dodge certain areas. A set of test strips previously run on negative helped keep exposures even; exposure times for each portion of final print were marked on individual parts of outline drawing, and followed in making exposures. Few dark spots resulting from light spill on print were bleached with iodine solution, and then washed with hypo bath and water.

MONTAGE

JERRY YULSMAN MAKES IMAGINATIVE USE OF AN OLD TECHNIQUE

AMONG THE USEFUL techniques available to the amateur photographer, montage is one of the most effective. At first thought, the idea of controlled multiple printing may frighten you away, but making montages is relatively simple, and any photographer who can make straight prints can make satisfactory montages. You don't need any special equipment, and usually the negatives you now have on hand will do very nicely for this work. For all practical purposes, the only limitation is your own imagination. You usually can make a print of anything you can visualize.

Montage printing makes use of single negatives projected more than once on a single sheet of paper, or two or more negatives sandwiched together in a desired composition or pattern and projected on a sheet of paper at the same time. Neither method is difficult, and both can give pleasing results, as these pictures show.

The one thing to remember in making montages is that the negatives selected for a particular composition have to be compatible in some manner. They must have some connection in subject matter or form, and their combination should make a logical and understandable ar-

tistic result. Once you select the right negative or negatives, the rest is simply a mechanical problem of getting the essential parts on printing paper.

In these pictures, Jerry Yulsman, a young professional photographer, has used a few tricks and darkroom methods to convey his impression of subjects in his negative file. Everyone has negatives in which the impact is not quite as strong as it might be. Yulsman used some negatives such as these and made montages with them. The final compositions were much better than straight prints from these negatives. This is typical of the advantage of montage printing.

The little tricks Yulsman uses are not beyond the scope of the amateur. Using a vignetting mask is basic in printing certain types of negatives—those on which a lot of extraneous material (or "garbage," as Yulsman calls it) appears, distracting from the main subject. Dodging, or holding back certain areas of a print with your hands is another old printing standby. As for burning in, haven't you darkened corners or larger portions of (*Continued on page* 110)

Single negative of model Jay Meredith was used for this montage, right, which has more impact than straight print, above. Yulsman made this picture for use as a casting photograph, and selected montage as an effect more likely to catch a director's eye than standard theatrical shot. Outline technique was employed here, too, and profiles were printed from right to left. After three sharp profiles were completed, negative was thrown out of focus and large head at left of print was made with enlarger lens starting wide open, then closed three stops about one-third through exposure for added definition. Areas already exposed were held back by Yulsman's hand at this point during the printing.

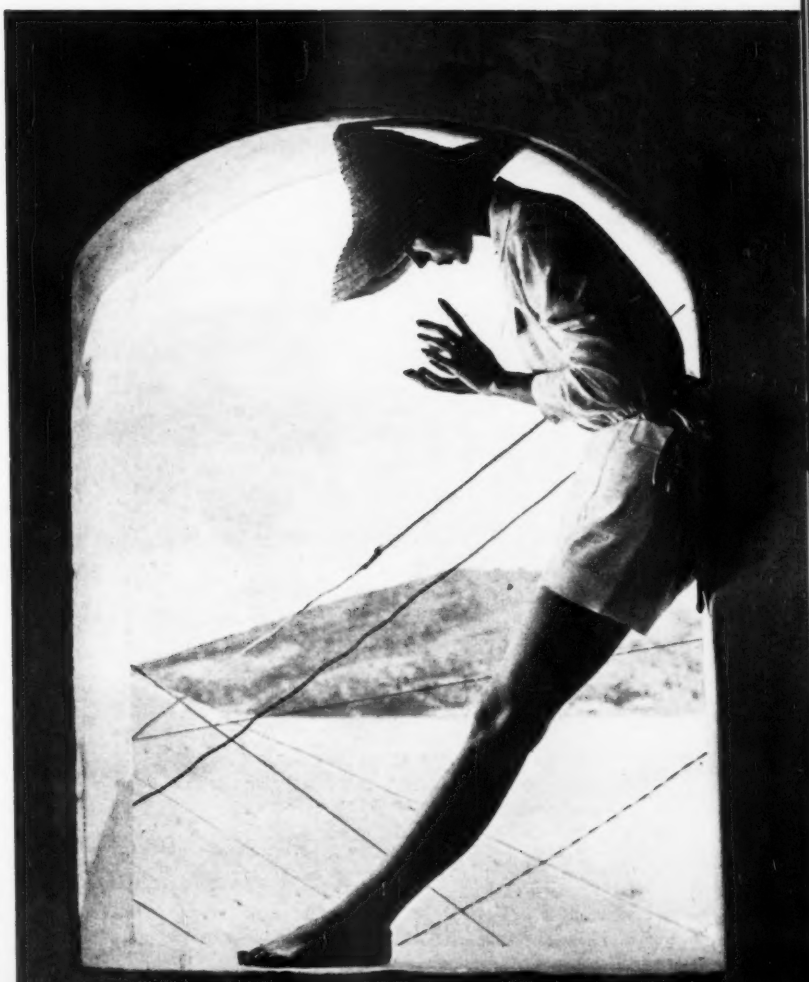
Multiple-negative montage, left, was made by sandwiching two negatives in enlarger. Negatives for two small prints were taped between glass, then inserted in enlarger. Test strips were made of this sandwich, and basic exposure for Varigam paper was determined. Basic exposure of 30 seconds through No. 6 filter was made on full paper area. Then all of print except girl's head was exposed for 1 minute through No. 9 filter. Next, Beethoven head was held back, and rest of print exposed through No. 10 filter for 30 seconds; for half of this last exposure, girl's hands were held back, too. Then music sheets were burned in for additional 30 seconds through No. 4 filter. In final print, music sheets and girl's head received half the exposure of rest of print area. To help in flashing in tone where needed, and in darkening very small portions of montages, Yulsman uses flashlight masked with opal acetate and covered with strips of black tape, leaving thin slit which allows only sliver of light to come through. This is another valuable technique for you to try.

WHY BOTHER WITH LIGHTS?

CARMEN SCHIAVONE SCORNED THEM AND MADE GOOD. TODAY HIS NEW YORK DAYLIGHT STUDIO DOESN'T EVEN OWN A PHOTOFLOOD

THE new crop of successful fashion photographers is notable for its fresh ideas and its stimulating approach to subject matter. It has to be—the field is fiercely competitive, and the only room in it is at the top, or near it. Young Carmen Schiavone is one photographer who made the grade in five years of hard, devoted work. He is unusual among fashion cameramen in that he never uses any kind of artificial light in his work. There is not even a single floodlamp or flashtube in his big white-walled, sun-filled studio just east of Times Square in New York City. He depends solely on sunlight, whether working outdoors on a brilliant day or indoors under an overcast sky. A mark of his success is that a recent issue of *Charm* magazine was devoted entirely to

By EDNA BENNETT



Girl in a fire-blackened doorway (opposite page) was photographed by Schiavone after a fashion-shooting session, in a burned-out apartment in his building. Overhead skylight gave only illumination. Right, Schiavone framed graceful model in an archway in St. Thomas, Virgin Islands, on a *Charm* assignment to photograph vacation clothes.

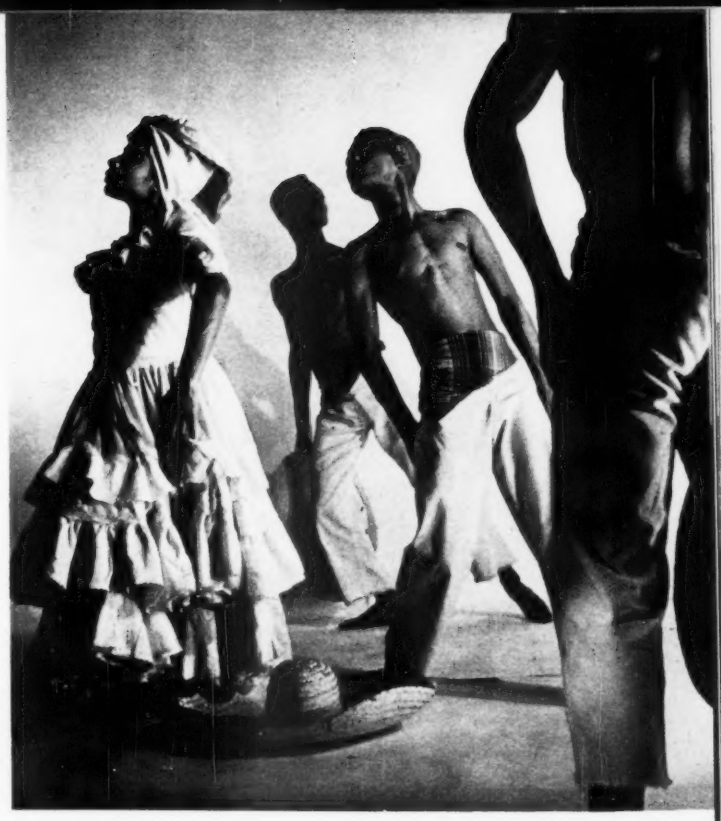
In brilliant sunlight of Puerto Rico, model's big hat shades her face. Engaging her in conversation, Schiavone got animated expression and naturally graceful pose.

Schiavone's work—a color cover, 12 pages of inside color, and 16 of black-and-white.

But no photographer ever got to the top merely by making a fetish of natural light—or electronic flash, or film, or lenses, or wire chairs, or any other gimmick. Schiavone is successful because he can come up with a product that advertisers and art editors want to buy, and he can do it consistently.

He came to fashion photography by way of military school, art classes, studio apprenticeship, and a lucky break involving the famous dancer-anthropologist Katherine Dunham. Schiavone's parents, successful Manhattan restaurateurs, sent him to the military school as appropriate preparation for what they hoped would be a professional career, perhaps in law. Carmen, however, had his heart set on art school, and so did a neighborhood friend, Frank Scavullo. Both boys finally got what they wanted: an art education at New York University and Columbia.

After school and on weekends, Carmen and Frank wandered through the streets of New York with their cameras. Schiavone had an old Rolleicord, and Scavullo an ancient second-hand Rolleiflex. There was no direction in their photography then; they



Experimental dance picture is one of series that got Schiavone assignment to go with Katherine Dunham troupe to Cuba. It is one of few shots he has made with artificial light—a spot and two floods. Below, small visitor to Kid Gavilan's Cuban camp. Below left, New York shoe-shine boy at work.

Knack for arranging figures and props is demonstrated in Schiavone's bathing-suit shot made at Virgin Isle Hotel in St. Thomas. Opposite page, model Jean Patchett and Metropolitan Opera basso Salvatore Baccaloni in Ektachrome fashion photograph made with 8x10 Ansco View camera. An overhead skylight was only source of illumination; film was Daylight Type.

were not "serious" and made no effort to sell their pictures. They just photographed what they liked.

Within a few years, though, Carmen was taking photography more seriously. He worked in his parents' restaurant mornings and made portraits in the afternoon. He recalls the enterprise with a laugh: "The portraits were so retouched that my customers thought I was a genius." Before long, he went out of business, because the retouching bill ate up all his profits.

Meanwhile Frank Scavullo had set up a professional studio of his own. Carmen went to work for him as an assistant. This marked the real turning-point of his career, when he decided at last to give full time to photography. His creative impulse was not satisfied by the work he did for Scavullo, and he worked evenings and often half the night on his own ideas. Now he couldn't get enough of photography: he crammed every waking hour full of it. He visited art museums and exhibitions, often staying until closing time. (This is one habit he has never given up; every new museum visit gives him a flood of ideas for future photographs.)

Much of his experimental work was with dancers and (*Continued on page* **94**)

Blazing factory in Astoria, L. I., made spectacular night shot for New York Fire Dept. photographer Ray Hellreigel. Exposure was 1 minute at f/4.5 on Kodachrome Type B sheet film. Napthalene fire on Brooklyn pier was shot at 1/100 sec at f/8 on Ektachrome film.

FIRE

CHASING FIRES is every small boy's dream, but Acting Lieut. Ray Hellreigel of the New York Fire Department does it every day in his official capacity as the department's ace photographer. In charge of the photographic unit, he answers all blazes that receive three or more alarms.

Speaking from almost 20 years' experience shooting news and fires, Ray Hellreigel thinks the average amateur can make thrilling color pictures of fires with almost any camera, especially 35 mm miniatures. "Fires are much more spectacular in color than in black and white," he says. "You have to watch for peaks of action, and when a brilliant tongue of flame shoots up from a burning building, snap the shutter!

"If you have a fixed focus camera, you don't have much of a problem—just be ready to shoot anything. If your camera is a little more advanced, focus on the front of the burning structure; in this way you'll probably have everything of interest in the picture sharp and clear. For night shots, your time exposures will have to be guessed at in the beginning. Also, you'll need some firm support for the camera. Tripods are difficult to handle in crowds, so try fence posts, car tops, or other handy supports. Daylight pictures can be made with the camera hand held, and at faster speeds.

"The next time you hear the engines grab your camera and tag along."

1

A LESSON IN COLOR

2

3

ARE YOU MAKING THE MOST OF THREE BASIC LIGHTING SITUATIONS? THREE CONTRIBUTORS SHOW YOU HOW

RULES ABOUT LIGHTING should be applied intelligently, not followed blindly. Study these three color slides from our readers: they show how three basic lighting situations—front-light, side-light, and backlight—can be used with imagination.

Contrast is achieved in color slides by the contrast of colors themselves, as well as by contrast of light and shadows. Therefore, front-lighting (light source behind the photographer, Picture No. 3) usually is effective even though it creates few or very short shadows and would look flat and uninteresting in black-and-white.

However, if your subject is monochromatic, you may need contrast of light and shade to add sparkle to an otherwise dull picture. In such a situation try side-lighting (light to right or left of photographer, Picture No. 2). Resulting shadows also help establish mood and create an illusion of three-dimensionality. Warning: increase exposure by a full stop.

Most dramatic of all is backlighting (light source behind subject, Picture No. 1), which also sets mood and imparts a stereoscopic effect. But use backlighting sparingly: the result often is too contrasty for color films to reproduce. You'll need to open up about two stops more than normal for adequate shadow detail.—▶

FROM OUR READERS

1 Backlighting by a slightly hazy sun rims figures with light and separates them from background in this autumn photograph by Axel Bahnsen of Yellow Springs, Ohio. He shot it on Ektachrome Daylight Type film through Skylight filter, used a 5x7 Ansco View camera equipped with a 12-inch Ektar *f*/6.3 lens. Exposure was 1/5 sec at *f*/16.

2 Side-lighting from left of camera creates strong shadows and adds three-dimensional quality to fisherman. Herbert J. Flatow of Brooklyn, N. Y., made shot in Southport, Conn., with a Leica IIIc and 135-mm Hektor *f*/4.5 telephoto lens. Flatow exposed for 1/60 sec at *f*/6.3, using Kodachrome Type A film plus a daylight conversion filter.

3 Front-lighting casts small shadows on gay Halloween masks, and color contrast—not contrast of light and shade—provides the interest. (Notice how flat the black-and-white area seems.) Robert Christie of New York used a Leica with *f*/2 Summar lens to make the shot. Exposure on Type A film with conversion filter was 1/40 sec at *f*/9.

ALBERT SCHWEITZER, *medical and spiritual apostle to Africa, author, organist, and musicologist, was photographed by W. Eugene Smith during an appearance at the Goethe Festival at Aspen, Colo. The tousled hair and rugged features of the great man are eloquent against the backdrop of the Rocky Mountains. The day was gray and dull, giving Smith the kind of light he prefers; it is much less distracting than brilliant sun.*

W. EUGENE SMITH

An exclusive portfolio of his unpublished photographs

A NEWSPAPER PHOTOGRAPHER at fourteen, a *Newsweek* cameraman three years later, a *Life* staffer on his nineteenth birthday—those are early milestones in the career of W. Eugene Smith, a man truly dedicated to his profession. His has been a career studded with achievement: his extraordinary war reporting in the Pacific on assignment for PHOTOGRAPHY and other Ziff-Davis magazines, as well as for *Life;* his classic picture stories—*Country Doctor, Spanish Village, Nurse-Midwife,* and most recently, *Chaplin at Work.* All are products of Gene Smith's single-minded devotion to the art and craft of photography.

Gene Smith has few peers. One of the genuinely great photographers of our time, he embodies qualities rarely found together in one man. Although functioning mainly as a magazine photographer, or photo-journalist, he possesses both the vision of the creative artist and the social consciousness of a highly sensitive human being, by which he is constantly driven and with which he refuses to compromise. His journalistic pictures are as meticulously composed as are those done for his own satisfaction, and the remarkable thing is that the composition is never achieved at the expense of truth. Things in his pictures seem to fall into an inevitable order. An indefatigable worker, he will brook no halfway measures in his endless struggle to achieve perfection.

On these pages is a selection from the finest of his unpublished photographs, made during the (*Continued on page* 110)

IN THE PAINTER'S *own studio in New Mexico, surrounded by the paraphernalia of the artist and his personal life, Gene Smith made this superlative study of Randall Davey. Before taking the picture, he gave several hours to arranging all the elements in the room to achieve the most honest and forthright representation of the place where Davey lives and works. This is consistent with Smith's conviction that a picture can often be more truly honest when its elements have been shifted into new relationships, after careful consideration. A 12-sec. time exposure was used.*

WISTFUL PORTRAIT *of Smith's little daughter Juanita reflects his unfailing sensitivity to his subject, for it was made during a series of camera tests, when he was concentrating on technical details rather than interpretation. Meticulous about equipment performance, he examines most of it himself.*

PULSING HEARTBEAT *of a great Ohio steel mill at night throbs in this dynamic photograph by Gene Smith. Scores of diverse picture elements had to be regimented to produce an orderly, truthful impression of the nighttime activity in such a place. There were the lights inside and outside the building, the brilliant flames from the two open burners at the right, the traffic on the road, the clouds of smoke pouring from the stacks. No instantaneous exposure could see all these things. Smith considered them carefully, timed the interval between bursts of flame, billows of smoke, the passage of automobiles and trains, then made mental calculations. The answer: more than a hundred separate exposures on a single negative, made over a period of about six hours. He set up his Speed Graphic on a tripod at the best vantage point, which happened to be a shaky bridge. A tenth of a second was enough to record the bright flames; he made the rest of the exposures when the fire died out. The shutter was opened, and actual exposure controlled by holding the film pack adapter slide in front of the lens. He had to wait when trains passed, for they shook the bridge; he watched for especially heavy smoke clouds; he carefully avoided a heavy pattern of headlights which might have been distracting. Total exposure time was about ten minutes. The result: a monument to Gene's ingenuity and patience.*

FIVE YEARS *of close association made Gene Smith sure of what a photograph must say about Dr. Ronkin, the dentist who restored Smith's voice after war wounds had impaired it. "I knew what I wanted to express," he says, "and I have said it here as well as I can. I have no desire to make another picture of Dr. Ronkin; there is nothing further to add." The portrait exemplifies Smith's belief that good photography grows out of close study of subject.*

TENSE MOMENT *during an operation was photographed by Gene Smith with a Contax equipped with a 4¼-inch Biotar f/2 lens, his favorite focal length. The center of interest is framed between nurse and table headboard.*

BROODING QUIET *of a Welsh village street in early morning is interpreted in this picture, made while Smith was on the same European assignment which produced the fine* Spanish Village *story. He used a Leica with wide-angle lens.*

A LOAF OF BREAD *sold for as much as a day's pay in this Madrid black market. Buyers objected to being photographed, and Smith's Leica with a 35-mm lens helped him remain unobtrusive. The merchants sold bread openly.*

UNUSUAL EFFECT *of these wispy clouds was intensified by Smith's use of a red filter in this New Mexico picture made just at sunset. His Korelle Reflex had a long-focus 180-mm lens, and his exposure here was 1/10 second at f/5.6.*

CHARLIE CHAPLIN, *whom Smith photographed at work on his new picture, he found to be a wonderful and sympathetic human being. Greatest concern was to get the pictures he wanted without intruding on the great comedian's work. Smith says of Chaplin, "He is one of the most disciplined of individuals—disciplined without being regimented into the formulas of mediocrity. His ability to improvise gave me tremendous respect for his comic genius."*

DELICATE PROBLEM *of rapport with the subject arose when Smith made this picture of a crippled Negro child in North Carolina. In such situations, Smith has a capacity for eliciting a warm response and overcoming self-consciousness.*

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THE PICTURE THAT

COULDN'T BE MADE

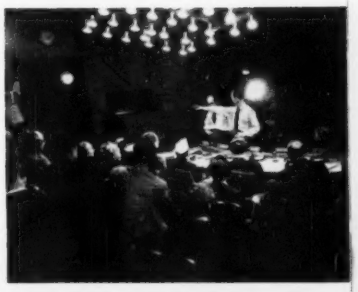
Ban on advertising shots of U.N. didn't faze Richard Beattie, who called his own Security Council session

WHAT WOULD YOU DO if the art director of an advertising agency asked you to make a picture of the United Nations Security Council in session, for an Anaconda Copper Company advertisement, and you found out that it was against the U.N. rules to use such pictures in advertisements?

Richard Beattie, photographic illustrator, had exactly that challenge thrown at him recently by John Hill of Kenyon & Eckhardt. It was an "impossible" assignment, but he did it. How? Simply by setting up his own U.N. Security Council session in his New York studio. The resulting picture was a phony, of course, but it sure looked like the real thing.

Beattie's assignment, however, was a real toughie. He had to solve a whole mess of problems. To begin with, the public relations officers at the U.N. couldn't grant him permission to use the actual Security Council chamber as a setting, or any of the delegates as models; although one officer recalled that several of the unusual curved desks used by the delegates had been broken in transit from Lake Success, Beattie couldn't get permission to (*Continued on page* 112)

1



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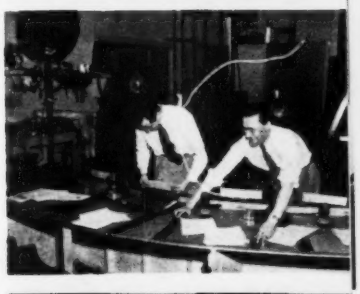

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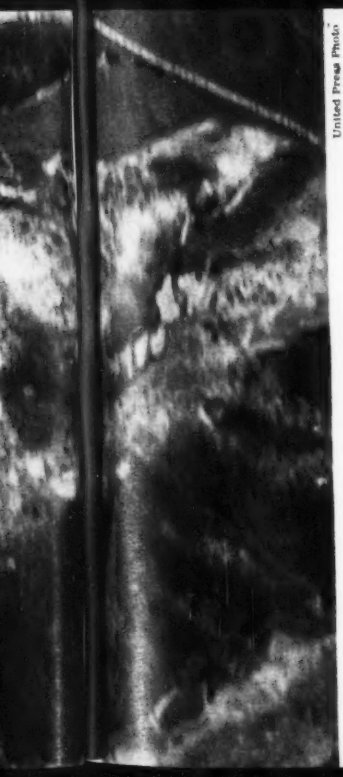
Although it is convincing, the large picture in this spread is not a photograph of the United Nations Security Council in session. It is a trumped-up version built in the studio by Richard Beattie, who refused to be frustrated by a rule which forbids use of U. N. photographs in advertisements. This one was used in an Anaconda Copper advertisement, and required a full-scale production, plus round-up of photographer's friends. Above (1) Beattie, assisted by Ernest Szalay, directs action on set. (2) Michael Pop, studio assistant, and Howard Watts, salesman, arrange props on facsimiles of the desks used in actual council chamber. (3) Models playing role of U. N. delegates take their places on set. (4) Beattie, on ladder, directs models; Felix Sutton, copy supervisor, Kenyon & Eckhardt advertising agency, holds layout; John Hill, agency's art director, and studio assistant Pop help check last-minute details.

By BOB SCHWALBERG

Photographs by the Author

They photograph the target



United Press Photo

Here's how aerial photographers—the eyes of the Air Force—learn to make pictures for victory

IF THE PHOTOGRAPHIC SCHOOL at Lowry Air Force Base, Denver, Colorado, ever gets around to picking itself a motto they might consider: *We Photograph the Target.* Aerial photography of one sort or another constitutes the greatest single source of what is called "military intelligence." Whether the target is a sprawling industrial area or an isolated strong-point, Air Force flying cameramen will take the pictures that guide the fire power of America's land, sea, and air forces. Little wonder that the Japanese in World War II dreaded the lone craft that flew over but did not drop bombs—this was the harbinger of death from the skies, fingerman for the B-29's.

Before a man can become an aerial photographer he must earn the Air Force spec' (job specialty) number of a ground photographer either by completing a 16-week course at Lowry or through on-the-job training in an operating unit.

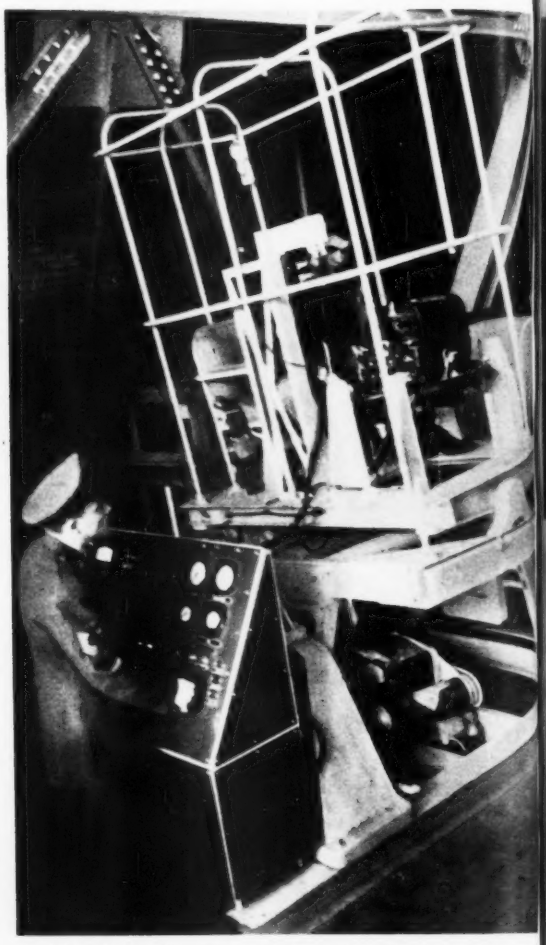
Ground photography plays a supporting role. In the Lowry course great emphasis is placed on processing the film shot from on high. After graduation most students receive assignments as photographic lab technicians in operational units.

Flying cameramen help make possible pin-point bombing raids like this strike at enemy in Korea.

Air Force Trainees Study Techniques of Aerial Photography

Students in ground photography course at Lowry Field brave near-zero cold to master operating fundamentals on 8 x 10 view cameras.

Filters are studied in classroom. After completing basic course, students serve as ground cameramen before getting aerial training.



Training device simulates problems of a real mission for student in the aerial photography course, also at Lowry.

In addition to his lab duties the ground photographer is expected to turn out news shots, portraits, technical photographs, copy jobs, battle damage pictures, and so forth. Only after a minimum of six months field experience can a man come back to Lowry for the course in aerial photography.

Captain Virgil M. Heistand, the officer in charge of the "A-P" branch told me:

"In the 12 weeks we have the student here we give him as much experience with the equipment, techniques, and problems of aerial photography as we can so that when he joins a line outfit he can become a skilled aerial photographer with a minimum of tears. More than just imparting knowledge, we try to build confidence and self-reliance."

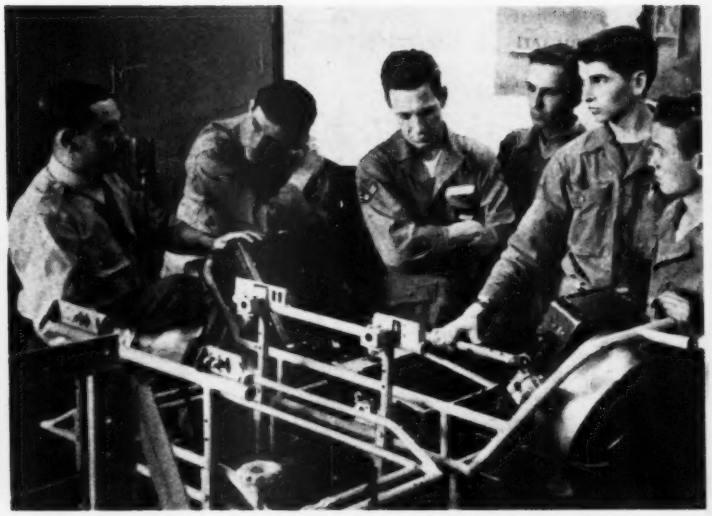
A student flies his first of 15 aerial missions after only nine hours of classroom instruction in handling an aerial camera. This initial mission is not even graded; its purpose is to show the airman that he can take a camera up and come home with pictures. Before he lands he's been exposed to almost all the basic problems of photographing the earth from a swiftly moving airplane.

Focus is just about the only problem an aerial photographer can forget. Except for one type of very low altitude mission his lenses always are set at infinity, and he never has to worry about depth of field. But this is small consolation when you consider the other difficulties that confront him.

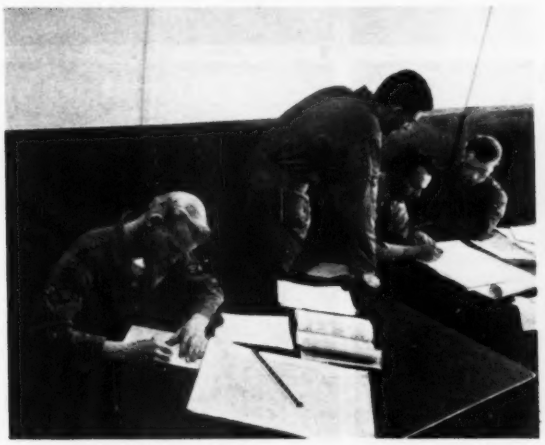
The airplane itself causes the first batch of headaches—tip, tilt, and crab. Tip, the rising and falling of the ship's nose, and tilt, the alternate dipping of

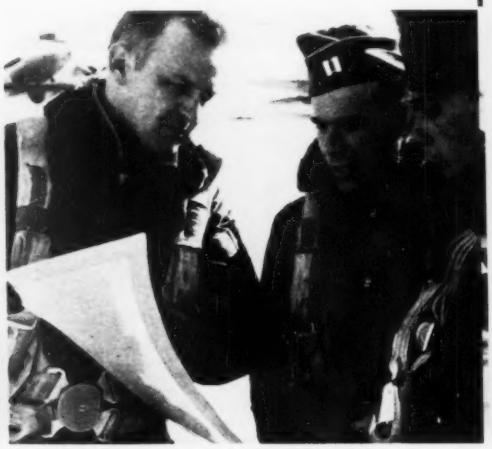
From the Ground Up

Camera repair trainees learn the use of stroboscopic light to check rate of film travel in continuous strip aerial cameras.



Mock-ups help students get acquainted with their tools of trade. This three-lens Trimetrogon camera makes horizon-to-horizon photographs.





Trainees, top left, plan flight course for actual mission. Instructor, top right, briefs pilots on flight plan. Last-minute queries, lower left, are answered before take-off. Lower right, student with K-17c camera.

Each student has a magazine back for K-17c, instructional camera.

Completing Reconnaissance Mission

the wings, are corrected by gluing your eye to an ordinary spirit level and fighting to keep the bubble centered. As yet, no gyro mounts have proved themselves capable of keeping a camera level despite tip and tilt.

Crab becomes a tremendous nuisance if the assignment calls for a series of exposures in sequence straight down a predetermined flight line. Crab results when the pilot angles the plane's nose to prevent cross winds from blowing it off the intended flight path. To compensate for this drift, the photographer must watch his viewfinder groundglass and constantly turn the camera within its circular mount so that it always lines up with the intended flight path no matter what the plane's attitude. Of course, while he's crabbing he mustn't forget about tip and tilt.

As his ship races through the air, so does the image on the camera's film plane. The speed with which a point travels across (*Continued on page* 116)

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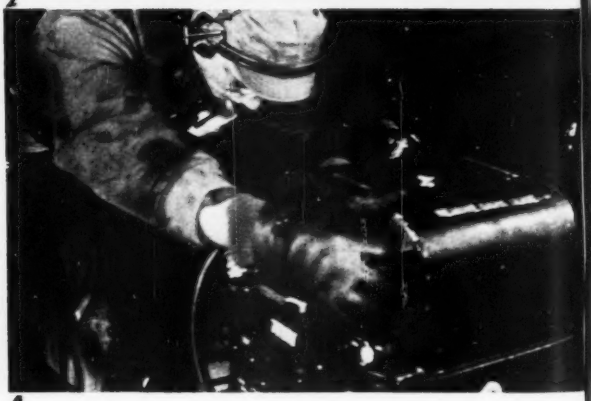

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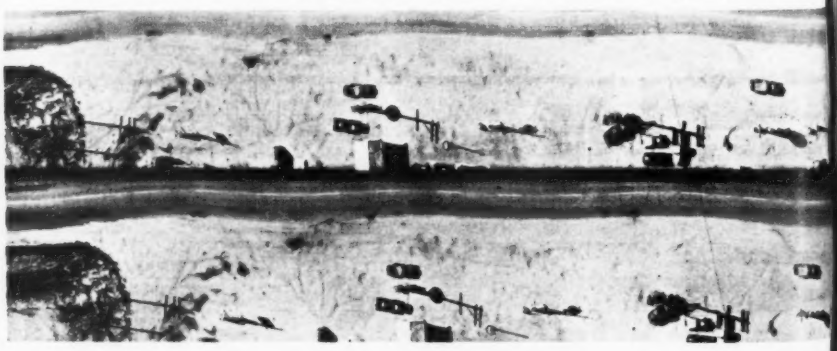
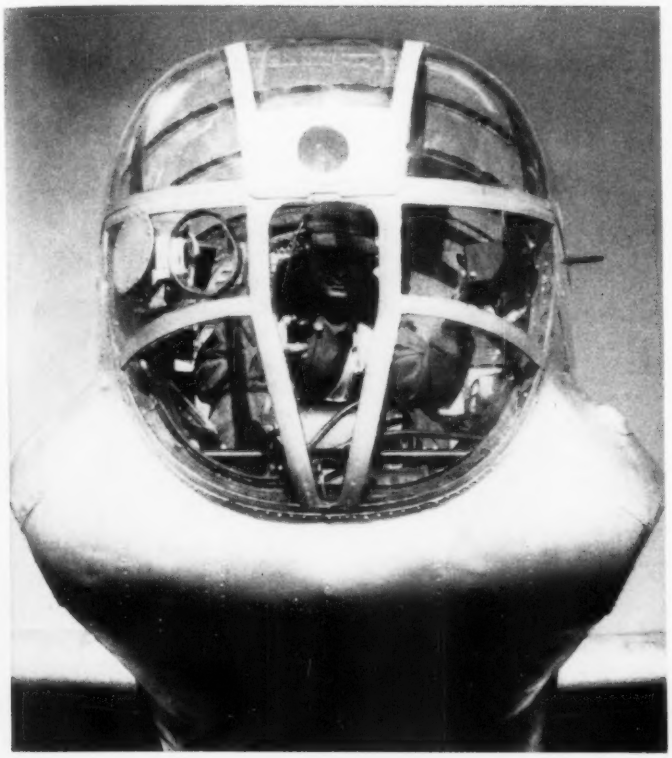
Sonne S-7 continuous strip stereo camera, lower left, made this ribbon-like picture from plane flying 500 feet above Denver at 170 m.p.h.



is Tough, Cold, Exacting Job



5

Stereo viewer is used to examine a strip made with Sonne S-7 camera (see bottom of page). Strips may be as long as 300 ft.

Horizon-to-horizon composite, above, was made with Trimetrogon camera. Students, below, measure overlapping aerial shots.

1 During flight, M/Sgt. Robert Tracey conducts quiz program for students over intercom. The category—"aerial photography." No prizes are given.

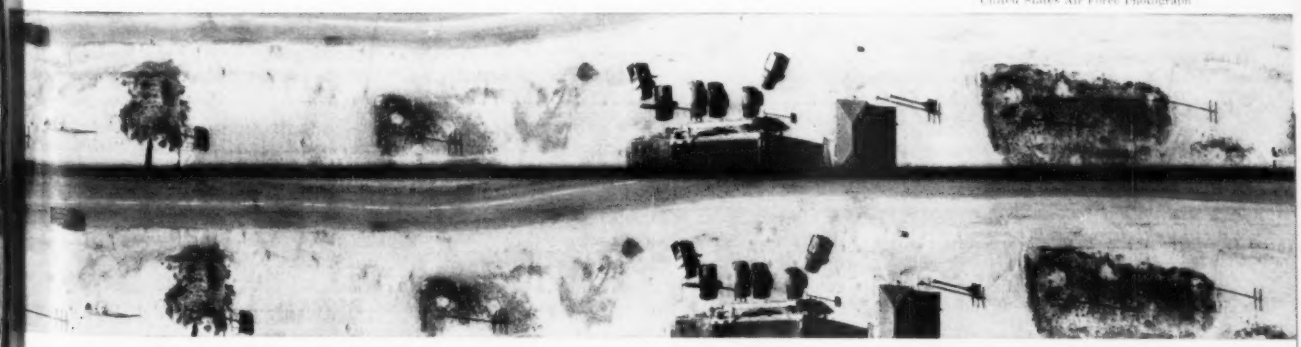
2 Oblique shots are made by sticking K-17c through a port into ice-cold slipstream 13,000 feet above sea level. Ship is RC-47 "flying classroom."

3 Vertical shots are made with K-17c's mounted in plane's belly. Aerial photographers must struggle to keep cameras level despite tip and tilt

4 "Crabbing" results when plane's nose is angled to correct for cross-wind. Operator must turn camera so it remains lined up with flight path.

5 Trimetrogon camera, mounted in nose of RB-25, has three 6-inch lenses which take simultaneous pictures through openings at sides and bottom.

United States Air Force Photograph



The Kodak BULLETIN

All about 4 Great Miniatures

(Including the brand-new Kodak Retinette Camera)

Here's Kodak's newest—the Retinette Camera. Look at it! It has the unmistakable Continental style, plus obviously beautiful workmanship. Heft it! It's heavy enough for steady hand-held shots, light enough to ride on a strap over your shoulder all day and make you happy to have it along.

You'll like the fact that the settings are easy to see and adjust . . . controls handily grouped. Good camera for sports coverage!

A fine Schneider Reomar *f*/4.5 Lens, a wide range of shutter speeds—from one second to one three-hundredth of a second, including delayed action—add to its picture-taking versatility. It also has accurate built-in synchronization for M and F flash lamps and electronic flash equipment.

It's a really durable travelling companion. The body of the Retinette is made of die-cast aluminum alloy covered with pin-grain leather. A coupled film advance provides automatic film stop, counter, and double-exposure prevention. Plunger-type body shutter release also adds to picture-taking steadiness. Use Kodak 135 film—20- or 36-exposure magazines—black-and-white or Kodachrome. The price . . . $59.50.

Kodak Retina IIa Camera. A top-quality precision miniature. Beautiful, too. It gives you a fast Schneider Retina Xenon *f*/2.0 Lens that doubles your color picture opportunities. It gives you fast action in color or lets you work easily in subdued light.

It gives you a film advance lever for fast action, for sequence shots, or to take advantage of fleeting picture opportunities. A flick of the thumb advances the film and positions it, re-sets the exposure counter, cocks the shutter and the synchronizer, leaves you ready for the next shot.

It gives you a combined range finder and view finder for greater picture-taking convenience.

It gives you a new 1/500 Synchro-Compur shutter, providing nine speeds from 1 to 1/500 second and with built-in flash synchronization for Class M or F lamps or for electronic flash equipment.

As rugged as they come, the Retina IIa is built of die-cast aluminum alloy with pin-grain leather covering. Closes when not in use so that cover protects lens and shutter. Takes Kodak 135 film—black-and-white or Kodachrome—20- or 36-exposure. Price, $164.10.

Kodak Signet 35 Camera. Why should camera connoisseurs be so amazed at the Signet's unexcelled performance—the sharpness, brilliance, and quality it delivers? After all, that's what you expect from a Kodak Ektar *f*/3.5 *Lumenized* Lens, in a truly superb shutter, on the best focusing mount ever designed.

The amazing thing is not the Signet's top-quality performance, but its budget-low price—less than $100 for a true precision miniature!

Kodak Ektar lenses, as you well know, are unsurpassed. The Signet's Kodak Synchro 300 Shutter lives up to Ektar quality—gives you uniform release rate, a quick opening-closing rate for maximum efficiency, and reliable synchronization for all Class M lamps up to 1/300 second.

And that Signet lens mount! It rides on 50 ball bearings, for *exact* alignment and *perfect* smoothness . . . and the focusing helix is held to a lateral play of .001-inch or less!

That precision of detail is maintained all through the Signet—through the convenient combined range-and-view finder, the film transport that's so smooth you advance film with a flick of the thumb, the other features that make your Signet a joy to use. Accepts No. 135 Kodak black-and-white and Kodachrome Film, 20- or 36-exposure. Only $92.50.

Kodak Pony 135 Camera. Here's a thrifty teammate for any beginner's photographic ambitions, and an ideal "second camera" for the expert.

You'll like the simplicity of its modern design, matched by its simplicity of operation.

You'll like the sharp, clear pictures—black-and-white or color—provided by the Kodak Anaston *f*/4.5 *Lumenized* Lens. You'll also like the Kodak Flash 200 Shutter with built-in synchronization, the body shutter release, simplified exposure settings marked in red, and automatic film stop and counter. Takes Kodak 135 Film, black-and-white or Kodachrome—20- or 36-exposure. Price, $35.75. Kodak Pony 828 Camera is similar in design; takes 8-exposure Kodak 828 Film, black-and-white, Kodachrome, and Kodacolor. Price, $31.15.

. . . and KODAK Flash Equipment

Flexible, Reliable, Handsome, and Economical

KODAK EKTALUX FLASH EQUIPMENT

Here's real professional flash—for single-lamp shots, on the camera, or off . . . for multiple-lamp set-ups . . . for long extension flash work . . . for remote control . . . for trim compactness and pleasant portability . . . and, above all, for reliable response every time you press the button!

The Kodak Ektalux Flasholder is a high-energy, battery-condenser unit. One tiny battery, 22½ volts, powers one to three lamps; two batteries, tucked away in that firm "saw-grip" handle, will kick off seven lamps, spread out over 120 feet of extension cable. Batteries last over a year—thousands of flashes—and the dependable Ektalux condenser circuit assures accurate timing right up to the limit of battery life.

The Kodak Ektalux Flasholder works directly with any shutter that has built-in flash contacts; with Standard Bracket and 15-inch bayonet-connector cord, it is $29.75. *Kodak Ektalux Extension Units* (at left), complete with 20-foot cord, $12.40. For non-flash shutters, *Kodak Ektalux Solenoid,* $15.40, and *Kodak Ektalux Synchro-Switch,* $6.20.

KODAK STANDARD FLASHOLDER

Here is dependable flash for any internally synchronized camera at a new low price.

NEW design—Sturdy plastic battery case is designed for holding; shaped to provide a secure comfortable grip, to add a note of smartness.

NEW bracket of the U-beam type is unusually strong and well made, tapped for either right- or left-hand use, and adaptable to any camera with a tripod socket. Rubber gripping cushion holds camera securely, prevents marring, is inlaid in bracket and riveted in place.

NEW mounting between flasholder and bracket permits quick and easy removal of flasholder for off-camera lighting. Support on bracket is toothed with matching teeth on flasholder screw attachment so that flasholder can be angled to match any camera or taking distance, and locked securely in place.

NEW rugged socket accepts lamps easily and *holds* them.

NEW heavy-duty ejector spring kicks out used lamps at a touch of the ejector button.

NEW "self-shorting" extension input . . . no need to bother with "shorting plugs."

NEW low price, $8.25.

Takes two standard "C" batteries or Kodak B-C Flashpack. Has exposure decal on reflector, keeping all exposure data right where it's most convenient.

Kodak B-C Flashpack converts the Kodak Standard Flasholder—or any flasholder which takes two standard "C" cells—to a modern, high-energy *battery-condenser* outfit. Peak energy is delivered every time throughout battery life; no gradual weakening, no lagging of ignition from weak batteries. Provides sufficient power to fire several extension units at the same time. Takes one 22½-volt battery. Complete unit with battery inserted slides into your present flasholder; no alterations needed. Price, without battery, only $2.95.

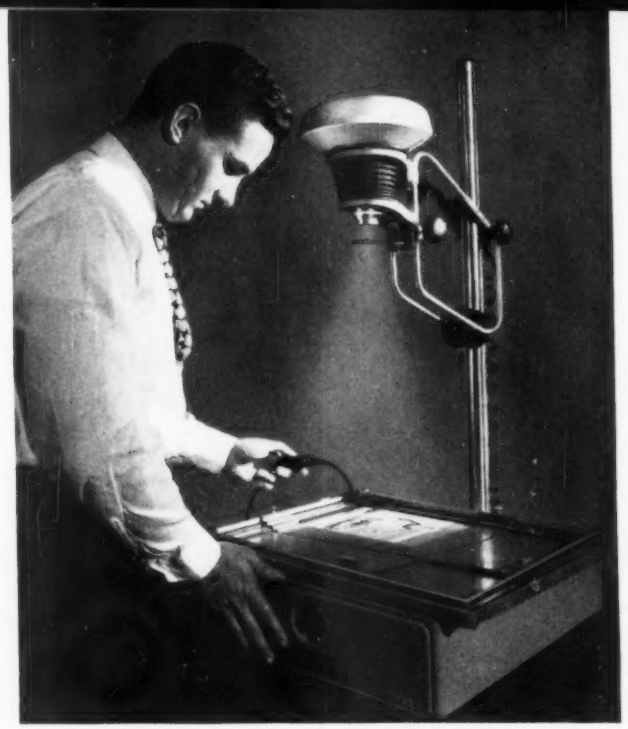
Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

GIVE YOUR DARKROOM A NEW LEASE ON LIFE WITH

Kodak Darkroom Equipment



This is the season when you can really begin to enjoy your darkroom. But this season or any season, you'll heighten that enjoyment with these Kodak Darkroom Aids.

KODAK FLUROLITE ENLARGER

First and foremost on any schedule of darkroom purchases is an enlarger, and the first-choice enlarger on anyone's list should be the Kodak Flurolite Enlarger. For this is the enlarger which, since it was introduced, has set new standards of darkroom performance. Instant starting cold light. Circline fluorescent lamp, in "integrating sphere" lamphouse, provides cool illumination of high actinic quality and excellent visual contrast—gives you easy focusing, ample printing speed, and proper printing contrast; minimizes negative grain, dust, and minor scratches, and eliminates risk of heat damage to valuable negatives.

Perspective correction, or deliberate distortion, is easy in any plane with the rotating negative carriers and tilting negative platform. High stability and freedom from vibration are assured by the extra-large, rigid steel pillar.

Ample paper storage space is provided in the light-tight all-steel cabinet base, which also provides rigid double support for the enlarger column.

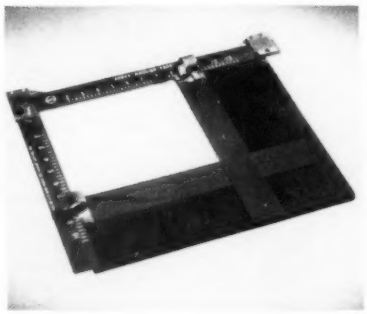
Convenience and speed of operation are enhanced by the two velvet-smooth hand controls which permit simultaneous elevation and focusing.

Versatility is provided by the long bellows draw, permitting use of lenses of various focal lengths and wide choice of negative carriers in seven sizes up to 2¼ x 3¼ inches. With accessories, enlarger also doubles as a view, copying, slide-making camera, and cine-titler.

Price, with one Kodak Glassless Negative Carrier, lamp, and 2-inch filter holder, without lens or lens board, $99.50.

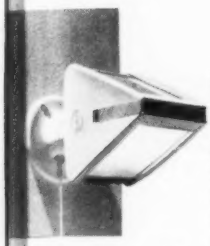
To complete your enlarger set-up you will want an enlarging lens and a masking easel. Kodak offers you a wide choice of Kodak Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses. Matched to your enlarger and to your exact requirements, they are available in 2-inch, 3-inch, and 4-inch focal lengths, priced from $14.00 to $49.90. For the very finest work, both in color and in black-and-white, and to bring out the full capabilities of your Flurolite enlarger, you will want the Ektar lenses, the finest obtainable anywhere. Both Ektar and Ektanon lenses are *Lumenized*.

When you start working with your enlarger, you will want a Kodak Masking Easel, 11 x 14, to hold the paper in position. Actually, the Kodak Masking



Easel does far more than that. For use with any vertical enlarger, it handles papers up to 11 x 14 inches and can be adjusted for from ¼- to ¾-inch margins. Paper insertion is easy, sure, and quick because of the specially designed back guide which holds the paper down while it is positioned against the side guide. Masking arms have wide base with spring clamp handles, giving rapid, sure adjustment; they keep things completely on the square. A stand arm holds the mask off the board while paper is being inserted. Warp-proof base with non-slipping felt bottom. Price, $9.60.

The
Kodak
BULLETIN



Light to work by is most conveniently provided by the new Kodak Two-Way Safelight Lamp. Here is a safelight as versatile as they come. Triangular in shape, it is equipped with a filter on one side and a metal plate on the other. Both can be easily and quickly removed to change filters or to insert filters on both sides for more light. Connect it with an extension cord and set it on a table or bench handy to your work, or insert it directly in a socket in the conventional manner for wall or overhead lighting. An added advantage—the unit can be completely rotated in the socket, to aim the light exactly where you want it, in the concentration you want. Price, $4.50—complete with one filter and 15-watt lamp.

Beginner or professional, you will be interested in the new book, "Bigger and Better, the Book of Enlarging," by Don Nibbelink, FRPS, APSA. Here is an accurate, comprehensive, clear, concise, and up-to-date guide on enlarging, from simple print making to advanced control processes.

This book tells everything that goes into the final print—negatives, papers, solutions, the darkroom . . . and you. It helps you analyze your work from artistic and technical viewpoints. It gives detailed step-by-step instructions for making good pictures better. For the first time, it also describes the new control process, monochrome-dye printing. Eighteen chapters with more than 100 illustrations make this *the* complete book on enlarging. Price, $2.95.

When planning and equipping your darkroom see your Kodak dealer.

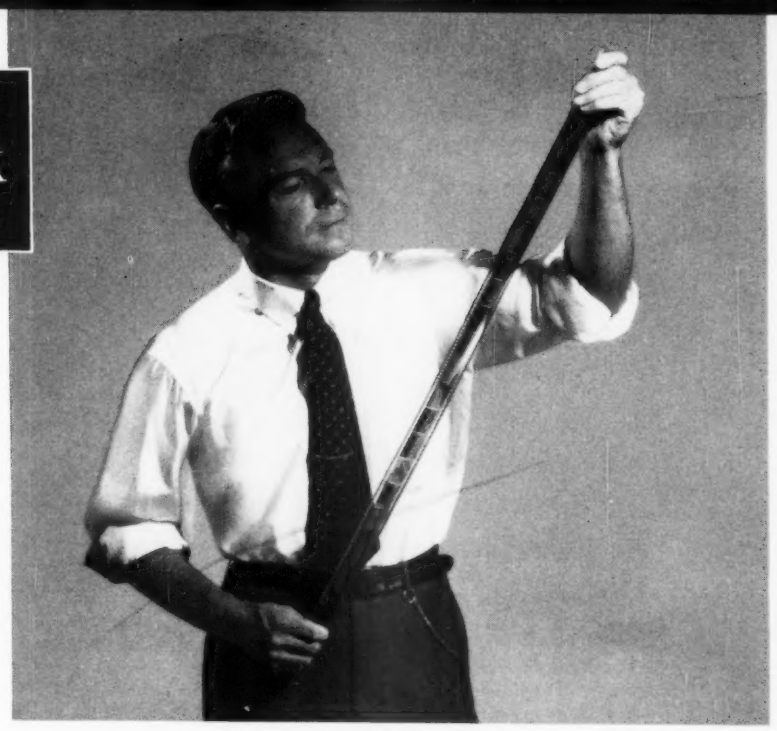


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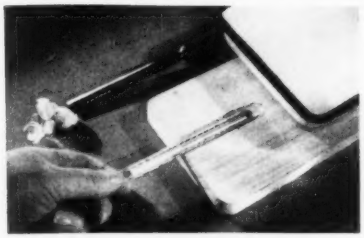
photo tips

Constant Temperature Guide



Thermometers can be kept out of the way in processing prints, and still have them work. Cut a piece of wood the same size as the tray you use, and chisel a groove in the wood from the middle to one edge. Make the groove just deep enough to take a narrow thermometer so it is flush with the top of the wood. When the tray is placed on the board, it is in contact with the thermometer, and the latter easily can be read.—*Ken Murray, Colon, Mich.*

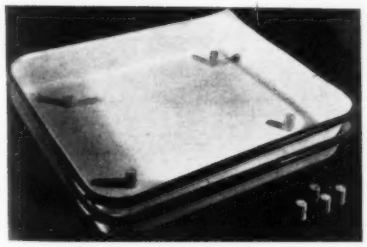
Funnel Holders

Darkrooms are efficient only if everything has a place and is in it. Small pieces of equipment should not be left in the open—it makes for sloppy work habits, and may cause breakage. One piece of darkroom equipment that gets easily broken is the small glass funnel. A funnel holder can be made from a 5-inch length of ¾-inch rubber tubing. The tubing is folded and fastened to the wall, and the funnel stems inserted as shown. —*John J. Rea, Urbana, Ill.*

Handy Negative Files

Sheet film boxes, instead of being thrown out after all the film has been used, make good storage space for negatives. The boxes are compact, and can be stored flat or on edge. Save the black separation papers, too, and place one between each negative in storage, thus affording maximum protection. As an added precaution, fill the box as completely as possible, to avoid negative movement, and then code or label the outside of the box.—*Robert Clinton, Red Bank, N. J.*

Air Drying Trays



Absence of racks for air drying trays need not hamper you in your darkroom. It is easy to use this method of drying trays by nesting them one above the other, with separators between them. Place four medium size corks in each tray, one in each corner, then nest the trays one above the other. Each set of corks supports the tray immediately above it. This nesting allows sufficient space for air to circulate between all the trays.—*H. Klein, Pittsburgh, Penn.*

Paper Storage File

Setting up a temporary darkroom in a bathroom or kitchen often poses many problems of storage. A steel letter file with two or more shelves may be used to advantage in storing photographic paper, film, and numerous other small accessories. This provides a compact unit which keeps the material in one place, and also is easily portable from one spot to another. Even after a permanent darkroom site is picked, these files still can be used.—*Brian Lee, Ames, Iowa.*

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Tools and Techniques

(*Continued from page* 24)

York launched the sale of Hershey's (Chicago) Sun-Lite Portable Speed Flash ($79.50 complete with 225-volt dry battery). The unit shown in New York represented a refinement of the hand model demonstrated at St. Louis earlier in the year. However, the biggest news in this field was the cautious announcement by Strobo Research of Milwaukee that their new SR Stroboflash II was now available. The subject of considerable speculation, SR's first battery portable in the postwar market had been demonstrated at several press photography short courses last spring and field tested for many months by several staffers of one of the country's leading picture magazines. A close examination of the new Stroboflash II revealed a truly professional design.

The SR unit, which has a rated energy storage capacity of 110 watt-seconds and a flash duration in the neighborhood of 1/1,000 second, makes use of two 225-volt dry batteries connected in series. The battery pair provides a minimum of 2,000 flashes with a shelf-life of more than 1 year, and the unit can be flashed at 3-second intervals throughout the useful life of the battery. The powerpack which comes in a non-metallic housing weighs about 6 pounds, while the lamp housing which is used with a 450-volt Kemlite flashtube, weighs only 10 ounces. A unique feature of the Stroboflash II unit is the availability of 20-foot extension cords permitting one, two, or three additional lamps to be hooked in on the circuit. Last July, the SR unit was available at a special introductory price of $99.50 with the two dry batteries listing at an additional $7.50 each. Extra lamps for extension work cost $60.00 each. Although more than 100 units were delivered last June, SR emphasized that prices and specs were tentative.

Odds & Ends. The first American 8-mm magnetic sound-on-film projector, which has been the subject of rumor and speculation for the better part of the past two years, has at last made its debut under the auspices of the Movie-Mite Corp., Kansas City, Mo. Known as the Movie Sound Eight, the new recorder-projector weighs but 35 pounds and is priced at $398.50. Its operating speed is 18 frames per second, proposed American standard for amateur 8-mm sound-on-film. Two separate recording channels are provided on the 25-mil sound track so that narration and background music can be recorded simultaneously. Magnetic-oxide edge coating service for 8-mm film is provided only by Reeves Magna-Stripe now.

. . . With the recent announcement of Kodak Sonotrack Coating, there are now three magnetic sound striping services available for single-perforated 16-mm ciné film. The Kodak striping is applied only to processed Kodak films, whereas the earlier Reeves Magna-stripe and Bell and Howell striping services are available for all single-perforated 16-mm films.—

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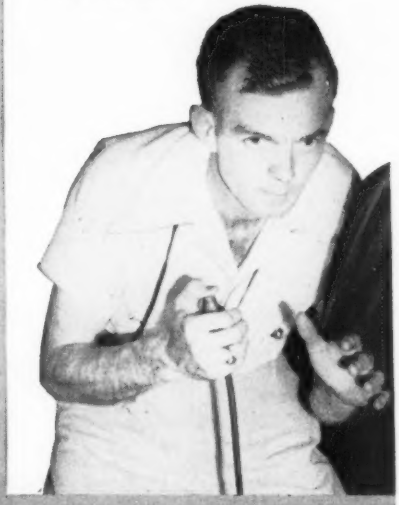
Another successful NYI GRADUATE — ROGERS CULPEPPER, owner of Rogers Studio, Fort Payne, Ala.



PICTORIAL — "This is a picture I made in the State Park near here. I have sold six of these, 48" x 60", finished in oils, at a very good price."

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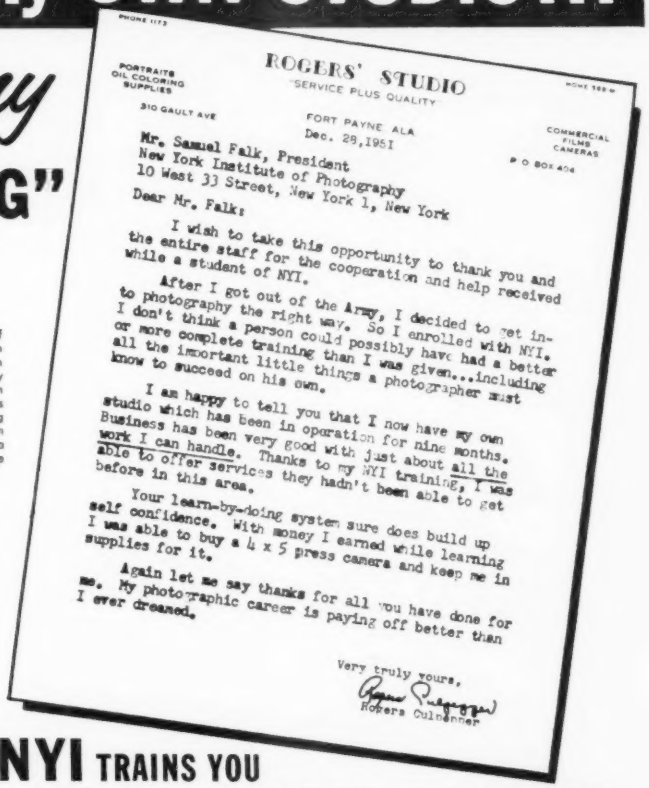

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Mr. Samuel Falk, President
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Dear Mr. Falk:

I wish to take this opportunity to thank you and the entire staff for the cooperation and help received while a student of NYI.

After I got out of the Army, I decided to get into photography the right way. So I enrolled with NYI. I don't think a person could possibly have had a better or more complete training than I was given...including all the important little things a photographer must know to succeed on his own.

I am happy to tell you that I now have my own studio which has been in operation for nine months. Business has been very good with just about all the work I can handle. Thanks to my NYI training, I was able to offer services they hadn't been able to get before in this area.

Your learn-by-doing system sure does build up self confidence. With money I earned while learning I was able to buy a 4 x 5 press camera and keep me in supplies for it.

Again let me say thanks for all you have done for me. My photographic career is paying off better than I ever dreamed.

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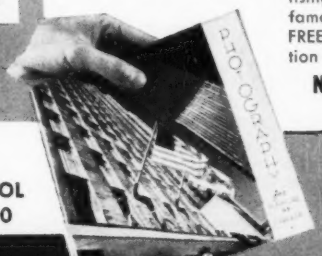

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Justice Douglas

(*Continued from page* 47)

equipment that Douglas carries gets hard use—and sometimes takes grueling punishment. He tells about one incident on his last trip:

"I left camp with my porters around noon, the Rollei, Contessa, and an exposure meter slung around my neck ready for use. We had about eight miles to make before sundown, but after we'd been on the trail only a couple of hours we were hit by one of those violent Himalayan storms that come up without warning. It rained so hard I could see torrents forming on the mountainside before my eyes. In about three seconds my boots were filled to the brim with water and my 'water-repellent' clothing was soaked through. The cameras looked as if they'd been dragged along the bottom of a lake.

"Then, just as suddenly, it turned bitter cold and my clothes and cameras froze stiff. There was no place to hole up on the open trail, and for a time I was afraid my cameras were done for. But my guides and I finally fought our way through the wind and sleet to shelter and managed to get a fire going. We stayed there two days until the storm let up. I threw the film away, but amazingly enough the cameras were undamaged."

The Justice's interest in photography dates back to his boyhood days in Oregon where he made his first pictures with a Box Brownie. He continued to dabble in the hobby during busy years of carving out a career as scholar, government adviser, and jurist. But it was not until 1949 and his first trip abroad that Douglas began to push past the casual snapshooter stage. He says:

"I wanted to improve my skill at photography because I realized that I was seeing people and places I might never visit again. So I became more critical of my work, raised my standards, and tried to get consistently better results."

The results proved good enough to illustrate national magazine articles and two books.

Douglas believes that the best travel photographs are unposed, candid shots. His direct, friendly manner and intense interest in people are great assets in getting spontaneous pictures.

Most of the people Douglas met in the Orient were willing—even eager—to have their pictures taken. "But as a matter of common courtesy I usually asked permission first, and usually it was granted —except in the case of women. Often as not they'd run away screaming. Women in the East seemed to fear that if a photograph were made of them it would take away some of their beauty. Of course I respected these wishes and never made pictures when asked not to."

For one of his trips Douglas may pack as many as six dozen rolls of color and a dozen or two rolls of black-and-white film plus several thousand feet of movie film. He uses Kodachrome almost exclusively for his 35-mm work, and Plus-X and some Super-XX for the Rolleiflex. He never carries flash equipment since most of his shooting is done by natural light.

What does a photographer do when he runs out of film far from drugstores or camera shops? The Justice seems to be blessed with wondrous luck in this respect: even in the most remote outposts he usually can discover some kind of black-and-white film.

"I'd go into a tiny Persian village and rummage around until somebody would find a couple rolls of film in the bottom of a box somewhere," he remembers. "Lord knows how long the stuff had been there or who brought it. Often they were strange brands I'd never seen before—some even wound on wooden spools. But I got good results with most of my finds."

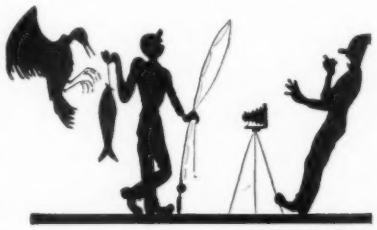
Douglas doesn't buy his film in tropical wrappings, but so far he's lost little due to spoilage. On his most recent trip he arranged to have a batch of color film shipped to the States ahead of him via air freight—so the precious rolls wouldn't lie around for weeks in the furnace-like heat of a Calcutta warehouse. But when he arrived home months later, the film still was in India. It didn't come until weeks later—in good condition, however.

But Douglas has had his tough breaks too—the frustrations and disappointments that plague every photographer. One incident in particular he remembers with regret:

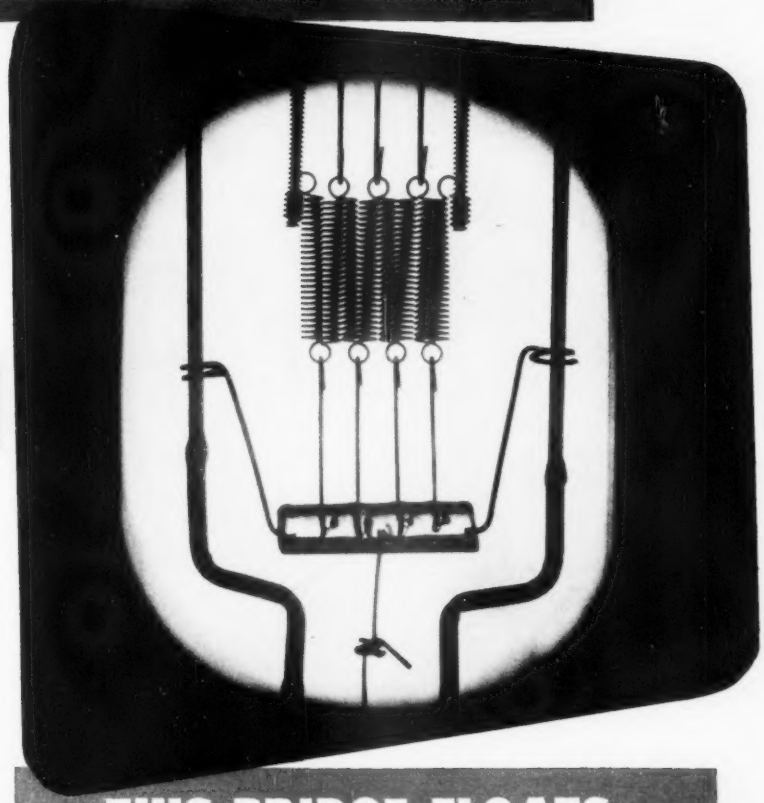
"It was the best shot I ever saw. We were at 15,000 feet and coming to a mountain range in the Himalayas. I looked up and saw a herd of wild asses galloping down a steep hillside—a breathtaking sight. I got out my movie camera and telephoto lens and was just starting to shoot when a thick, black cloud of rain, hail, and snow came rolling down and completely blotted the herd from sight."

Operating three cameras and a tape recorder at the same time calls for the dexterity of a Hindu juggler and the alertness of a shortstop. The Justice does remarkably well despite the difficulties. To simplify changing from color to black-and-white shooting, he tapes his Weston meter at the emulsion-speed setting for Kodachrome, and uses his GE meter for black-and-white.

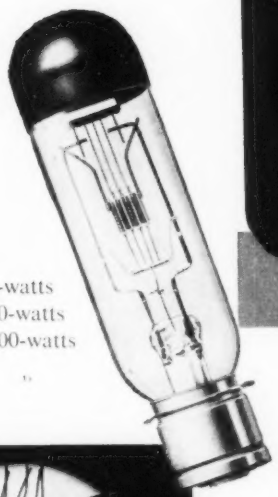
A light meter is essential for determining exposure at high altitudes, and under the brilliant tropical sun. "The light can really fool you," Douglas recalls. "I was shooting in the Himalayas on a cloudy, stormy day. I could hardly believe my meter—it indicated an exposure of 1/200 second at $f/22$ for Plux-X! But as results later showed, this was the correct exposure. On bright, clear days you just can't stop down far enough to shoot ex-



YOU SEE A BETTER PICTURE

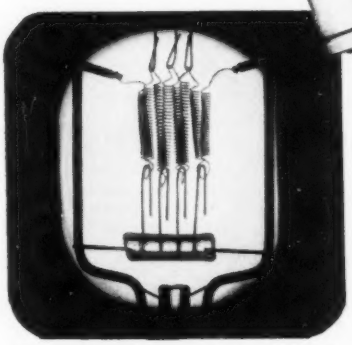


BECAUSE



500-watts
750-watts
1000-watts

THIS BRIDGE FLOATS



THE FIXED BRIDGE of other makes of projection lamps, as shown in this unretouched photo, causes coils to buckle and dance on expansion. The gaps between coils mean poor optical fill and less screen brightness.

When you turn a projection lamp on, its coils expand. If both ends of the filament coils are fixed, they buckle, dance, touch to form the hot spots that kill a lamp early.

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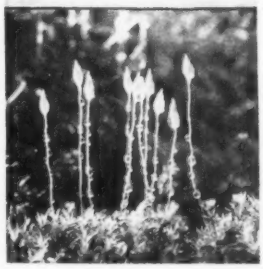

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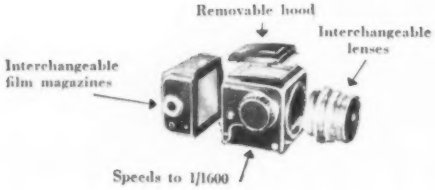

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cept in early morning or late afternoon."

The thin mountain air not only plays hob with exposure but also endangers the too-energetic photographer. At barren, wind-swept Baralacha Pass (elevation 16,800 feet), Douglas dismounted from his mule to pick some wild flower specimens, then sighted a pack train coming. He dashed around on foot for about half an hour, switching from movie to still cameras and from color to black-and-white. As he climbed back on the mule a wave of dizziness hit him and everything went black. Luckily, he didn't pass out completely and so was able to save himself from a bad fall on the rocks.

He does no processing himself but sends both color and black-and-white to professional photo-finishers for developing and printing. At home he has movie and slide projectors for viewing color films and transparencies. He started mounting his black-and-white prints in albums complete with captions, but like many another amateur photographer, couldn't keep pace with his prolific shooting. Now fat stacks of unmounted prints have accumulated.

That a man of so many activities can still find time for photography is compelling tribute to the camera's overwhelming fascination. And although Justice Douglas is more fortunate—and intrepid—than most amateurs in being able to visit exotic places, his purpose is little different than that which motivates any of us who carry a camera to the mountains or seashore on a vacation. Whether we visit Tibet or Tampa, photography preserves in imperishable form the exciting memories of travel.—

Why Bother with Lights?

(*Continued from page* 56)

theater groups. This work helped give him direction, for he discovered that what he wanted to put into fashion photography was the graceful motion, the alive and natural quality of a dancer in motion.

One of the dance groups he had photographed was that of Katherine Dunham, who is almost as renowned for her studies in anthropology as for her entertaining. Miss Dunham saw some of Carmen's pictures of her troupe, and he had heard that she was impressed. Just how impressed he did not know until he received a call a few weeks later. "Would you like to go to Cuba for the weekend?" Miss Dunham wanted to know. Carmen would and did. His job was to make publicity pictures for the dance group as well as to photograph the natives, especially the children, for an anthropology book then in preparation.

Schiavone stayed in Cuba for ten days, and remembers nothing of the trip except what he saw through the groundglass of his Rolleiflex—which was a great deal indeed. He arrived back in New York exhausted. He still had his job with Scavullo, so the Cuba pictures had to be processed in his spare time. When he had finished, he selected a group of prints to show to the art director of *Seventeen*. She thought they were mar-

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velous, and she gave him so much encouragement that he finally cast off from his friend Scavullo and set up his own studio, in a downtown New York loft, near Chinatown. The location was poor and the building old, but the studio was big and airy, with a skylight that filled the room with his favorite kind of illumination—daylight.

At this time Carmen's equipment was the most meager: a Rolleiflex, an enlarger, the necessary chemicals and paper for processing—almost nothing else. His first assignment was for *Seventeen*, to photograph ski clothes in August. He got permission to use the huge warehouse of an ice company; it was pleasant enough at first, but soon he began to realize he was working under sub-arctic conditions. The lens of his Rollei frosted over and the shutter wouldn't work properly. He had no spare equipment, so he was forced to finish the job on the sidewalk in front of the warehouse.

For almost a year, his only regular client was *Seventeen*, though he picked up all the odd jobs he could, to help him pay the rent and keep him behind the lens of his camera. During this time, he had to work from early morning until late at night, since he had to do everything himself—work out assignments, choose models, build sets, go out after new business, and work out ideas for pictures. Most of his processing was done at night, when he could work without interruption.

Business began to pyramid, however, and by 1951 the demands of his clients made it necessary for him to find a bigger and more convenient studio. He found what he wanted in mid-Manhattan, and moved in November 1951. No sooner did he announce his new location than business really began to boom. Today, Carmen has a wonderful workshop: two shooting rooms, six skylights, an office, and a small but complete darkroom. He has two assistants to help with shooting and processing, a studio manager, and an accountant.

He is still using one of the Rolleiflexes with which he started his career, but has added another, and a Hasselblad camera. All his black-and-white work is done with these, on 120 roll film. For color he has a 4x5 Linhof Technika and an 8x10 Ansco View camera, both fitted with Commercial Ektar lenses.

Schiavone's time is about equally divided between advertising and editorial photography. He does frequent assignments for *Charm* and *Seventeen*, and an increasing amount of work for such magazines as *Redbook* and *McCall's*. His advertising accounts are for firms like Revlon, Elizabeth Arden, Burlington Mills, and American Enka Corporation.

Because of the absence of big boom lights, spots, floods, and their heavy cables in his studio, his clients and models sometimes find it difficult to believe they are in the right place. Actually, it looks more like a tastefully furnished home than a studio, with its high white walls and ceiling, its comfortable chairs, tables, and benches, and the concealed record player which fills even Schiavone's working hours with music.

Carmen confines himself to the use of natural light even when very long exposures are necessary. He feels that even the use of artificial fill-in lighting would detract from the quality of the finished job. Because of the big skylights, there is good shooting light during most of any day, and he takes full advantage of changes in the position of the sun outside. What happens on a rainy day? Carmen shoots anyway, trusting that the model will be able to hold a pose for the exposure required. Combining careful choice of models and skillful handling of them, he is almost always able to get the picture he wants.

He says of the girls, "I use the same group most of the time, adding one or two new ones each year. I don't use much direction, but I do make sure that we have a short session of discussion before taking the pictures. The girls know what effects I want to create and they know I won't rush them or have a temperamental fit if it doesn't go just right the first time." The absence of hot lights, of course, helps banish the sense of stress and strain which sometimes makes a shooting session so hectic.

Schiavone's darkroom procedure is kept as simple as possible, considering the fact that his two assistants are kept busy constantly, processing an average of 25 to 30 rolls of film a day and making a corresponding number of prints. They make contact sheets, then rough proofs in 11x14 size. Carmen selects those which are to be made up in his standard 14x17 finished size, and makes all these himself. He is careful about composition when shooting, so there is usually little cropping to be done. Exposure and development are so carefully calculated that negatives are easily printable.

His advice to aspiring professionals: "Try to get a job as assistant to a photographer whose work you admire. Make up your mind to be the very best assistant ever, and to learn as much as possible before striking out on your own. Do as much work as you can in your free time. Visit museums, art shows, the theater; take courses in art. Do anything that will keep you thinking, living, and doing photography, to the limits of your endurance and your budget." Schiavone has a further word about his own specialty: "In fashion photography or any other commercial work, you must understand thoroughly that the picture sells the client's product. You must meet his needs in every respect, but at the same time make a picture that you know is good in its own right. You must be flexible enough to handle the many different types of work that will be demanded of you."

Carmen, in person, is a secure, well-balanced, hard-working guy with a good sense of humor and a warm, friendly feeling toward the world and the people in it. He loves photography and puts everything he has into every picture—whether it is for a nice fat fee or for his own pleasure. He is convinced that the old formula, talent plus tremendous energy and determination, is the surest way to the top.—

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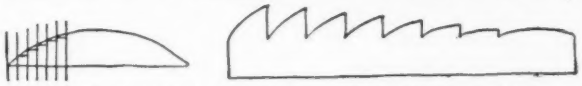

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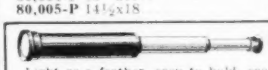

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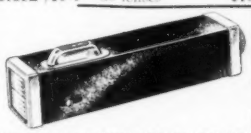

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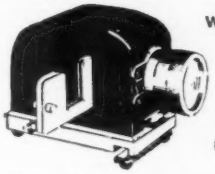

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Better Prints

(*Continued from page* 44)

to produce pictures that are pleasingly soft and diffused. This control method also eliminates the effect of minor dust spots and scratches on the negative giving us at the same time a picture with smooth, even tones.

The materials used in diffusion are many: crumpled cellophane, wire screen, silk, nylon, or commercially made diffusion disks to name a few. Prints to be diffused are made in the same manner as making a straight enlargement except for the fact that the diffusion material is held under the lens during part, or all, of the exposure. The material must be in constant motion throughout. For diffusion, the exposure should be increased about one fourth, according to the material used. Diffusion sometimes softens the gradations of a picture so that a harder grade of paper is often needed for proper contrast.

(5) SPOT PRINTING is another application of printing-in. It is used for a special effect when some portion of the print is to be made darker or lighter for emphasis. Consider the example of spot printing illustrated here. The straight print of the model is good, but is nothing unusual as a picture. Careful examination will reveal that the model's eyes and lips would make an unusual picture if they could be printed selectively and the remainder of the portrait subordinated by an airy high-key treatment.

With this idea in mind we go about the work in this manner: the exposure for the straight print is determined to be 25 seconds. To make the face light, it must receive less printing time. We find that the right tone for the face comes up with an exposure of 15 seconds. This gives the print just enough tone to suggest an outline. Our next step is to print each eye and the lips through a hole in a piece of cardboard for an additional 10 seconds beyond the basic 15 seconds.

This method of printing can be used to produce unusual prints when we want some part of the picture to dominate—the eyes and mouth in the above instance.

The foregoing are the enlarging controls possible by manipulation of the printing light from the enlarger. Of course there are others, but these are basic. If you have never tried them, you have a new thrill in store for you, one that should equal the thrill of making your first enlargement. If you have used the controls, but have neglected them of late or felt that they were unnecessary complications of the art of projection printing, study the illustrations and results made possible by their use, and see if they shouldn't be a part of your basic enlarging technique.—

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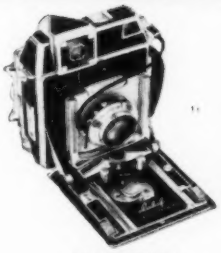

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	f4.7 Ektar 5"	313.00	268.00
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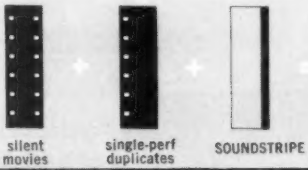
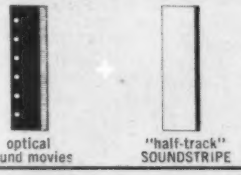
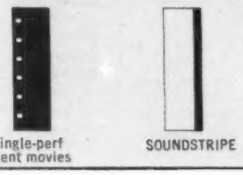
For any 16mm silent movies on double-perforated film (including 16mm magazine-load film) taken at any speed, have duplicate prints made on single-perforated film. Have your dealer forward prints to Bell & Howell for SOUNDSTRIPE.



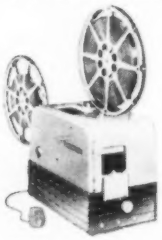
For optical sound movies, magnetic sound can be added by applying SOUNDSTRIPE over *half* of the original track, a feature of the Bell & Howell process that allows you to enjoy both optical and magnetic sound on the same film.



For your own sound movies, use a Bell & Howell "70" camera or any 16mm camera that takes single-perforated film, shoot at any speed, have the film processed, then forward it through your dealer to Bell & Howell.



16mm Bell & Howell 70-DL movie camera



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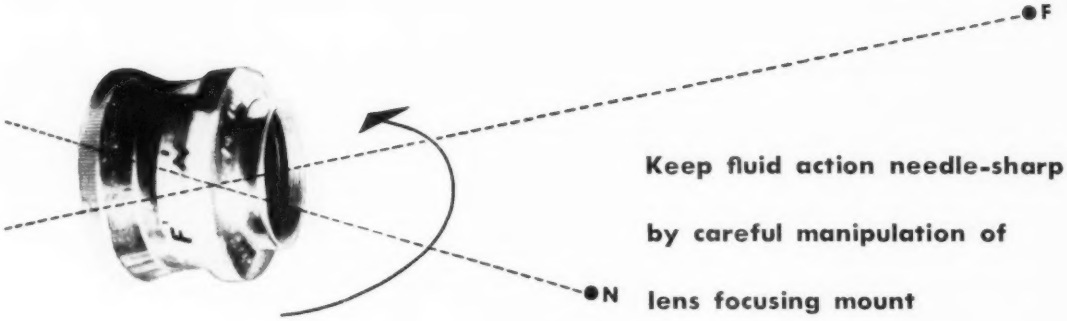
To order SOUNDSTRIPE: Take your 16mm single-perforated film *after processing* to your Bell & Howell dealer for fast, efficient service. Price for SOUNDSTRIPE is 3½c per foot. Minimum charge $10.50 for 300 feet or less in a single length. SOUNDSTRIPE is now available on the West Coast through the Bell & Howell plant in Hollywood, Calif. This is an extension of the SOUNDSTRIPE service at Bell & Howell, Chicago 45. Your dealer will be glad to give you any desired additional information on SOUNDSTRIPE.

Bell & Howell makes it fun to make sound movies!

Follow-focus filming



Keep fluid action needle-sharp by careful manipulation of lens focusing mount

By JOSEPH V. MASCELLI

HAVE YOU EVER WONDERED, while viewing a professional movie, how the actors remain in sharp focus, regardless of how they, or the camera, move about the set? While a few feature motion pictures are filmed with a *deep-focus* technique—wide-angle lens at small aperture—most are shot with extensive use of *follow-focus*.

Follow-focus filming allows large aperture shooting—eliminating the high level illumination made necessary by the small lens openings needed for great depth of field. It is the assistant cameraman's task to maintain sharp focus on the action, regardless of camera or subject movement. This he accomplishes by *riding the focus*—constantly changing the lens to predetermined settings, as the action progresses, or the camera itself moves about on a dolly. Follow-focusing is performed professionally by turning a large knob on the side of the camera, which is geared directly to the lens mount. Or a remote control unit is employed—utilizing a pair of selsyn self-synchronous motors—allowing the assistant to work with more freedom at a distance from the camera. The amateur cameraman can, however, follow focus by simply revolving the lens barrel itself. The follow-focus technique should, (*Continued on page* 104)

Technique of follow-focusing requires aid of assistant with knack of hitting-the-mark on focus changes, left. Here camera will start with close-up of recorder and swing to girl singing into hand mike—point at which focus change is necessary. Mark *near* (N) and *far* (F) distances on lens calibrations (upper left) for fast change-over. Measuring tape, below, is a must for accurate checking of both distances.

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Hollywood report

by Louis Hochman

The Seat of the Matter

A good Hollywood cameraman is good because he knows how to use his head. Joe Biroc, who is currently filming Arch Oboler's 3-dimensional Ansco Color opus, *Bwana Devil*, is a cameraman who doesn't believe in restricting himself to that anatomical limitation. When one scene called for tracks over a small dirt hill to represent the path taken by a lion dragging its human victim away, Joe used more than his head to achieve that delicate touch of authenticity. Without an instant's hesitation, he sat himself down on the hill's crest, handed his ankles to a burly grip and sounded the order to haul away. As the grip gleefully complied, Biroc's bottom left its classic imprint in the hillside—an imprint which to all appearances could just as well have been aided and abetted by a real lion.

High Price of Scalping

If you're kicking about the inflated price of haircuts these days, pity poor Sam Goldwyn, who had to cough up $750 for one—all for the sake of realism. This tidy sum went to 8-year-old Peter Votrim, whose scalp was shorn to a magnificent shine for the picture. Goldwyn just didn't think a phony plastic bald pate would look real enough, so now young (but well-healed) Peter has to attend school on the Goldwyn lot until enough hair grows back to spare him the ridicule of his classmates.

Back to Black-and-White

At MGM, veteran Bob Surtees is having a hand at black-and-white after years of shooting nothing but color. He's doing *A Tribute to a Bad Man* (a working title subject to change without notice), which deals with the old silent movie-making days, and many's the scene he's had to shoot directly into the glare of prop spotlights. That's because he's been shooting a movie within a movie,—a silent camera crew shooting a silent movie—and although he could shield his own lights to prevent spill, he couldn't do it to those that were part of the scene. To avoid flare, he tried as much as possible to have the unshielded lights aimed slightly away from the camera so the beam wouldn't hit directly into the lens, but in many devil-may-care cases, he just took his chances and shot directly into the lights to see what would happen. What happened? Nothing! Not a flare in a film load. Just good, clean shots.

Another problem came up on an outdoor night scene around a swimming pool which was being shot in the daytime by the time-honored process of underexposing. However, the machine-age gimmick that threatened with the monkey wrench was a car that had to drive up to the pool. Underexposure could easily make the sunlight look like moonlight but since the car's headlights were supposed to shine in the dark, it just wouldn't do. It would take much brighter headlights than the ones Detroit endows its gas buggies with to show up in the underexposed print, so the car was fitted with sealed beam landing lights from an airplane and a 24-volt battery to match. That did the trick.

But the real nut in the balanced lighting dilemma was the scene wherein the camera pans from an interior view of some props to an exterior street scene, generously bathed in 100 per cent pure California sunshine. To make the transition as smooth as possible without inflicting a sudden harsh change in light values on the innocent audience, Surtees built the arc lighting up to the limit on the interior scene so that it could be shot with a diaphragm aperture of about $f/6.3$. The sunlit street outside called for an $f/18$ stop, but instead of stopping down further and changing the focal depth characteristics as the camera panned out, the balance was achieved by closing down the camera's variable shutter—a very effective way of reducing the exposure without altering the diaphragm aperture or the frames per second speed. The synchronizing of this maneuver had to be ultra-precise, timed at the split second where the lens left the low-key interior and swung over to the high-key exterior.

No Flat Faces Here

Every director has his pet tricks for getting the mostest out of his performers. On 20th Century-Fox's *Stars and Stripes Forever* set, Henry Koster revealed one of his. He never lets the actors know when he is shooting. He'll order his camera crew to go through all the motions, regardless of whether it's just a rehearsal or an actual take. These befuddling tactics keep the thesps on their toes and make them give out with their best at all times so as not to be caught flat-faced should the cameras be rolling.—

WATCH FOR . . .

The following features, currently showing at theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

DREAM BOAT—*20th Century-Fox*—Clifton Webb, Ginger Rogers, Anne Francis. Photography by Milton Krasner, in black-and-white. Light comedy with scenes of old-time silent movies dubbed in as television sequences.

THE QUIET MAN—*Republic*—John Wayne, Maureen O'Hara, Victor McLaglen, Barry Fitzgerald. Photography by Winton Hoch, in Technicolor. Beautiful color, pastoral scenes, soft pastel quality, shot in actual locations in Ireland.

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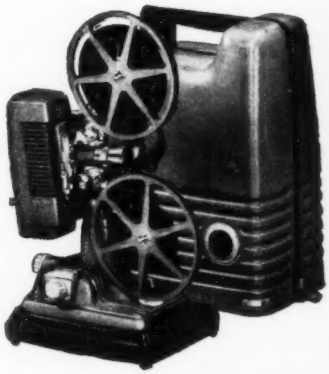

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Follow-Focus Filming

(*Continued from page* 101)

of course, be employed only when the camera is mounted on a sturdy tripod.

Follow-focus filming requires the aid of a good assistant cameraman, who can acquire the knack of "hitting the mark" on focus changes. You can solve the assistant problem by combining your talent with that of a movie-making companion or a fellow cine club member. While the average home movie is simply filmed, a contest picture or a club project can be enhanced through employment of this professional focusing technique. Use of follow-focus will liven the static deadness of amateur movies by introducing action through more fluid filming.

The "secret" of follow-focusing is that it must be accomplished with an *uneven* motion. A simple analysis will show why: focusing calibrations for near distances are spaced further apart than the markings for greater distances. The space between two and three feet may be a quarter turn of the lens mount—but twenty-five feet to infinity, particularly on a wide-angle lens, may be almost microscopic! Thus a person walking *away* from the camera requires revolving the lens mount *fast* and then *slow*, as the subject recedes into the distance—although the person proceeds at a constant speed. Coming toward the camera requires opposite treatment: *very slow* turning at the start, then *faster* until the final mark. It must be borne in mind that the focus must not only be accurate at either end of the change, but *all the way in between*. Anyone can turn a lens from one position to another to change focus from here to there, but actually *riding the focus*—so that a moving subject is sharp all the way—is not quite so simple.

If you possess a camera with full-frame groundglass focusing, such as the Cine Special, Pathe or Bolex—or a magazine movie camera which will accept an accessory groundglass insert—you can practice follow-focusing without wasting valuable film. Measure the distance from the lens to the far end of the room, and also to a position about four feet away. A measuring tape is necessary for this type of shooting, so that both near and far distances can be plotted accurately. Open your lens to its full aperture and have someone walk from one mark to the other, while you check the groundglass, as your assistant revolves the lens barrel. Once your helper gets into the swing, he will be able to match the subject's movement with his continuously changing focus.

For actual shooting place a small piece of paper tape over the lens calibrations and inscribe "N" and "F" on the *near* and *far* focusing marks. This will be much easier to read than the mass of engraved numerals on the mount, particularly when looking away from the glare of a brilliantly illuminated interior to the relative shadow of the camera.

There are four basic types of follow-focus filming. 1. The *camera moves* about the set and films either *stationary or moving action*. Focus must be constant-

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ly adjusted as the camera approaches or recedes from the action. 2. The *camera is stationary* but the *subject moves* toward or away from the camera—requiring a focus change during the movement. 3. The *camera is stationary* but must be *panned or tilted* from one subject or object to another at various distances—requiring a change in focus. 4. The *camera is stationary* but two subjects or objects *alternate* in focus—both may appear simultaneously but the focus is changed from one to the other during filming.

Since few amateurs are equipped for filming moving camera shots—number one is practically out of the question. If, however, you are fortunate enough to possess a dolly, you can follow-focus as the camera moves with the same technique necessary to keep a moving person in focus with a stationary camera. Focus changes are basically the same regardless of whether movement is performed by the camera or the people in the scene.

Most amateur follow-focus filming will be accomplished with method No. 2: a stationary camera shooting a moving subject. Our heroine reads a letter in a tight close-up, turns and walks back into the room and pauses reflectively in front of a fireplace. Or, our hero enters through a far door, walks toward the camera, picks up a telephone and speaks into it in a big close-up. Such scenes—requiring great depth of field—would be impossible for the average amateur filmer to illuminate, at the small aperture necessary. Only by employing follow-focusing can such scenes be filmed with a large lens opening and a minimum of illumination.

Method three: in which the camera is stationary, but panned or tilted—offers wonderful opportunities for increasing the dramatic effectiveness of amateur films. Instead of shooting two or more shots, a single scene can be filmed which will introduce, uncover or reveal a person or object. Our picture opens on a tight close-up of a tape recorder—then the camera swings over to introduce a girl singing into a hand microphone. Or, an ashtray full of cigarette butts fills the screen—then the camera tilts up to reveal a man walking nervously in the background in a smoke-filled haze.

The fourth method: in which the camera remains stationary, but two persons or objects alternate in focus—offers fewer possibilities for amateur filming, but may be useful sometime. A person's face dominates the frame in a full-screen profile shot—then turns to look at someone further back in the middle distance. As his head turns and reveals the other person—the lens shifts to the far focus.

This is really a variation of follow-focus, called *snap-focus*. This method of shifting focus is *abrupt*, rather than continuous. As emphasis changes within the scene, or some object, person or action is either introduced or removed—the focus is suddenly changed to fit the new set-up. A home construction documentary picture opens with a full-frame shot of a blue print of the building. Suddenly the plan is dropped from view to reveal workmen actually constructing the house.

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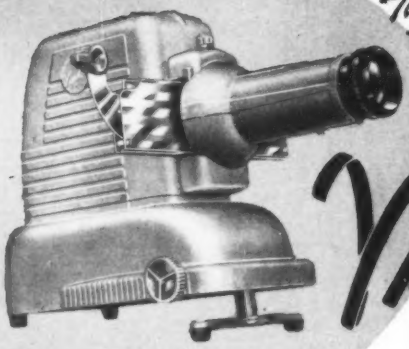

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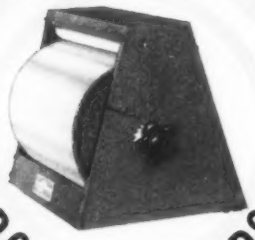

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In this case the focus shifts *immediately* from the plan to the house—the few blurred frames, as the blue print is rapidly lowered, covers the quick snap-change-focus. Any sudden shift in action from one point to another can be easily handled with snap-focusing.

It is important, when filming interiors, to carefully match the lighting throughout the entire shot so that the exposure will be the same for both near and far sections of the scene. In professional movies this is accomplished through use of *dimmers*, which vary the intensity of the lights as the subject moves toward or away from them. This is impossible, of course, for amateur filming—but care can be taken in setting lights so that they reach far into the scene. This may necessitate deep side and top lighting, in order that the units may light the far reaches of the setting and yet be out of the picture. It may be necessary under difficult conditions to follow the subject with the key light. The light, in this case, should never be placed next to the camera, since the subject will then be underexposed in the distance and overexposed close-up. Set the key light to the side and rear of the camera, so that the light is approximately the same distance from both the near and far subject positions. Such "follow-lighting" is for emergency use only, since, although the exposure is equalized, the angle of the lighting will vary throughout the shot. Unless considerable fill light is utilized, the result of such technique will be invariably "spotty."

The wide-angle lens, because of its great depth of field, will be found easiest to use for follow-focus filming. Its short focus will cover small errors, even at full aperture. As you acquire greater experience, and confidence, you may progress to longer lenses. The need for telephotos will seldom arise—wide-angle, normal or slightly longer objectives will cover most situations. Naturally, 8-mm movie makers, with their shorter lenses, will find follow-focusing less difficult.

Follow-focus filming allows the amateur cameraman to more closely approach the professional cinematographer's use of the moving camera. While experience and mechanical limitations prevent the amateur from duplicating the pro, imagination and utilization of simple equipment will result in surprisingly expert movies. Scripts or shooting plans for club, contest or civic films, produced by a movie group, should be planned with an eye on developing action that can employ follow-focusing.

Greater dramatic impact can be injected into commonplace sequences by creating action that flows from long-shot to close-up. Camera or subject movement can be utilized to surprise your audience by revealing more of the setting or action. Follow-focus technique not only captures a smoother flowing continuity—eliminating much unnecessary cutting—but also allows filming over a greater area with less illumination.

So, remember: If you desire a more fluid film, or if you can't close your lens aperture for added depth—*Follow-Focus!*—

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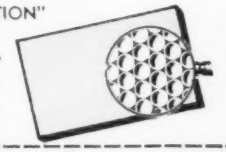

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Montage

(*Continued from page* 50)

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W. Eugene Smith

(*Continued from page* 63)

last four years. Some were taken on assignment for *Life*, others were done simply because Gene felt he had to make them. All bear the mark of his distinction; each is unmistakably a Smith picture, worth the closest study by photographers who want to learn from a master.

Gene Smith's photographic credo is best expressed in his own words: "I am probably classified as a specialist in natural light and the 35-mm camera, but I feel that I really belong to no particular school of photography. My equipment includes everything from Leicas to studio view cameras. I will use flashbulbs, candlelight, or whatever may be available to get the picture I want. (I have never found that I could take a picture without light.)

"Where necessary, I will rearrange elements of a situation in a way I believe to be more truthfully comprehensive of the actuality—photographically speaking—yet I do not have the right to deviate from the spirit of the actuality. I believe that a posed picture can often be more honest in interpretation than many so-called candids.

"Whenever possible, I try to learn of and from the subject before I start shooting. (The only time it isn't practicable is in a fast-shooting situation such as a street scene.) This is an absolute law of mine. From this preliminary knowledge I make an outline, as a playwright does, of the situations I believe should be watched for in the building of depth, traits of character, and of inherent relationships. I strive to become hypersensitive to every shading of the situation. This leads toward making the photographic process as automatic as possible, and usually to a close, wonderful interrelationship with the subject. I become emotionally quite involved, but I try never to let this involvement interfere with a cold critique of the success or failure of my interpretive mission.

"I am an idealist; I often feel I would like to be an artist in an ivory tower. Yet it is imperative that I speak to people, so I must desert that ivory tower. To do this, I am a journalist—a photojournalist. But I am always torn between the attitude of the journalist, who

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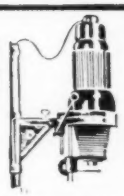

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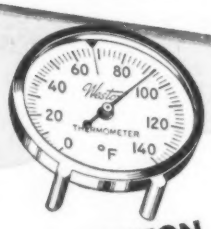

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is a recorder of facts, and the artist, who is often necessarily at odds with the facts. My principal concern is for honesty, above all honesty with myself."

Proper equipment for every job is another vital concern of Gene Smith. He owns about $14,000 worth of photographic equipment, and considers all of it when facing each new assignment. At the present time he favors 35-mm cameras—the Leica and the Contax—but even when he expects to do a whole story with them, he will carry with him any other camera which might help him get a single picture better. For two years, he carried a Speed Graphic with him on assignments, almost never using it, but since once or twice it became necessary, he feels it was worth the trouble.

He carries two sets of lenses, but lately has been using a single camera with a wide-angle lens for 95% of his pictures. He feels it gives him greater freedom and latitude in most situations. Though he prefers to use natural light whenever possible, Smith takes flash lamps, floods, and electronic flash on any major story that may present him with lighting problems.

He always shoots with the problems of the final layout in mind. Each roll of film, as it is exposed, is marked with the general type of lighting employed and the kind of development indicated. At the end of a day's work, he lists the shots he has made, and rates them for quality against a merciless scale of photographic values: passable, fair, poor, impossible — but never higher than passable. He even checks the proportion of horizontals to verticals, knowing an editor will need a balance between them. When time permits, he does his own processing, by inspection; otherwise it is handled by his associate or in *Life's* darkroom according to his instructions.

Gene Smith's prints are the subject of minor controversy. A few people feel they are "too dark," too somber and low-key in mood as well as lighting. Smith cordially disagrees, observing, "The important elements of the picture are not dark, they are easily accessible. Other areas are subdued; I use whatever controls in printing seem necessary for the effect I want. I am not always successful; I have printed the death scene in the *Spanish Village* story several times, for instance, but I have yet to make a really good print of it—one that satisfies me. There is a basic tonal balance I want, which I have not achieved. In all my work I try to translate the scene as I see it, as simply and powerfully as I can."

In these words is a suggestion of the perfectionist's perseverance, tempered with humility and self-criticism, which brings greatness to the pictures of W. Eugene Smith. The pictures reproduced here, seen as part of the panorama of his work in the last decade and a half, help to place him as one of the finest living American photographers.—▶

The Picture that Couldn't Be Made

(Continued from page 75)

have them repaired and use them in his picture. He *was* allowed to photograph the empty Council room and the individual desks, from all angles, and to copy the blueprints for the desks.

While the construction of a facsimile U.N. Council chamber progressed in his studio, Beattie made a final effort to get hold of genuine desks. He located the manufacturer and found that there were some on hand, but the manufacturer couldn't get U.N. authority to loan them to Beattie—who thereupon had desks constructed from the blueprint copies he'd been permitted to make.

The next problem concerned construction of the set. News photographs of the U.N. Security Council in session give the impression that the council chamber is built like an amphitheatre—actually, all desks except those of the interpreters are on the same level. In studying a number of these pictures, Beattie noted that they all were taken from a considerable distance, and that the camera therefore had created the illusion of a tiered chamber. Since he planned to photograph closer to the set than is possible in news shots, he had his desks arranged in tiers to conform to the pictures familiar to the public. He seated the men in the foreground on the floor, to bring them to the camera level necessary for preservation of the illusion.

Assembling a group of models whose appearance would be as authentic as that of the props and setting was a problem that might have fazed a less-experienced trouble-shooter than Beattie. For a genuine quality in the photograph, he knew that he had to avoid using anyone who might be identified as a model, so he began by casting his friends, starting with George Ling, a restaurant owner in New York, who appears as the Chinese representative. The interior decorator associated with his studio took the part of another delegate; so did the negative retoucher.

For the East Indian members, Beattie went to the Indian Consulate in New York and explained his problem. The Consul got in touch with several of his friends who are not U.N. delegates, but enjoyed playing the role and watching an American photographer at work.

By the time Beattie had exhausted the model-potentialities of his friends and acquaintances, he had about half the number of people he needed. Al Palladino, Television Casting Agency, supplied the others.

Gathering the numerous props was a project in itself. No detail was overlooked. The name cards for each country, on the delegates' desks, were copied from one of the photographs made by Beattie in the U.N. building. Even the water pitchers are accurate facsimiles of those used by the real delegates.

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earphone could have looked unreal, because, as Holt explained, delegates to the Security Council don't always have an earphone held over one ear by a headband. That gets tiring and uncomfortable after a while, so each delegate shifts the instrument to suit himself. For example, the Indian delegates, because of their turbans, seldom place an earphone in the position for which it was intended, but hold the headband in one hand, with the earphone near the ear.

Working from the advantageous angle afforded by his own arrangement, Beattie could place his camera level with the "delegates" he planned to feature. He used an 8x10 Deardorff View camera with a 12-inch Ektar lens, on a Saltzman studio tripod.

Beattie wanted to distinguish the somber-toned apparel of the pseudo-delegates from the dark background, without burning out the faces, and also to emphasize

Backlighted enlargement of another of Beattie's shots replaces TV picture tube for a supplementary illustration.

the principal figures by means of lighting as well as by position and camera angle. For general illumination, he used an overhead rack of 200-watt spotlights; a 5,000-watt spotlight at front, left of camera, accentuated the main figures, and several 2,000-watt spotlights trained on the set from the back provided the subtle backlighting he required. To fill in shadow areas, he added two 5,000-watt floodlights, one at either side of the camera; then he determined the exposure—1/10th second at *f*/16.

Additional touches of realism were added to the picture through small byplay such as having two of the models, at Beattie's request, seem to converse quietly while the Chinese "delegate" was apparently making a speech. This helped convey the impression that a translation was being made so rapidly that other delegates could discuss points in a speech while the speaker was talking—which ties in with the copy in the advertisement. Also, the slight movement of the Chinese model's hand was intentional. Beattie thought it might add to the newslike quality of the picture; he made some shots with this action and some without it, and the client selected one that showed the hand blurred in motion.

This was a tough job, but it's the type of assignment Beattie likes; he enjoys overcoming problems—particularly when they're of major proportions.—

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If Your Camera is Stolen

Camera owners, especially those who have expensive equipment, might well benefit from an experience I had recently when my new press camera was stolen.

I had taken a trip, and returned home to find that my darkroom had been looted. Paper and film and various pieces of equipment had been scattered on the floor. I immediately made a bee-line for the drawer in which I keep my camera. Sure enough, it had been stolen!

Fortunately, I had removed the lens, which I had been using in my enlarger. I found the serial number of the camera recorded in the manual of instruction, and then notified the police of the theft. Although they made the usual inquiries, I decided to do a little detective work on my own. Thinking that the thief might try to sell the camera to a photo shop, I visited each camera store in the city and left a record of the serial number with the owners and salesmen.

Three days after the theft a man tried to sell a camera in one of the larger photographic stores. The salesman became suspicious when the "customer" seemed unfamiliar with the camera, and checked the serial number. The camera was mine! While he kept the thief in the store on the pretense of haggling over price, the salesman had another clerk summon the police, who arrested the burglar.

You can learn two things from this incident. First, keep a record of all serial and registration numbers on photographic equipment, especially lenses and cameras. Second, don't be reluctant to help the police recover your property if it is stolen. Most police reports of stolen photographic equipment are made to pawn shops, not to retail camera stores. It is wise to report the theft of photo equipment to owners of camera stores too. Give them the serial numbers, and ask them to watch for the appearance of these numbers on any equipment offered for sale to them. They will be happy to co-operate with you and the police.—

Tuttle Honored by ACL

Harris B. Tuttle, nationally known authority on amateur motion pictures, and a writer and lecturer on the staff of Eastman Kodak Co., has been elected a fellow of the Amateur Cinema League. The League is the representative group for amateur movie-makers.

Tuttle, who has been with Kodak since 1918, received a citation from ACL which stated, in part, "by his enthusiastic encouragement to thousands of cine amateurs, his practical writings and lectures, and his enthusiastic support of amateur cine clubs, he has stimulated greatly the expansion of the amateur motion picture field in this country."

Author of articles, and the book, *Color Movies for the Beginner*, lecturer, movie pioneer, and member of leading photographic societies, Tuttle did some of the first work on color movies of surgical operations and other medical activities, and adapted the 16-mm movie camera for making motion pictures through microscopes.—

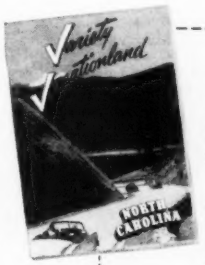
NORTH CAROLINA NEWS BUREAU — PHOTOGRAPH BY HUGH MORTON

VARIETY PICTURELAND

Every year more and more people motor to North Carolina, the State of the Blue Ridge Parkway (above) and the Great Smoky Mountains National Park, where autumn is gorgeous.

Beginning in September and reaching its peak in October—the autumn foliage show in North Carolina attains spectacular quality in a wide variety. Within a few miles motorists may witness it both in advanced stages atop the highest mountains of Eastern America and in contrasting hues at relatively low altitudes along highways in picturesque gorges such as Nantahala, Cullasaja and Hickory Nut.

Across the 503 mile long state, the picturesque Atlantic coast offers the tourist-photographer a wide variety of historic backgrounds and spectacular scenic attractions.



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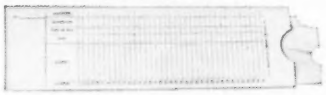

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(*Continued from page* 80)

the film depends on three things: the plane's elevation above ground level, ground speed, and the focal length of the lens being used. (The term elevation above ground level means the actual number of feet the plane is above the ground, and ground speed the length of time it takes the plane to travel across a given land distance. Indicated altitude—the plane's height above sea level, and air speed—the velocity of air rushing past the airplane—have no photographic bearing.)

The higher you go and the shorter your lens' focal length, the slower do images of objects on the ground move across the film plane. The lower you are and the longer your lens, the faster this rate of image travel. Riding on one reconnaissance mission, I was able to watch a vivid demonstration of this effect. Two K17c cameras (the basic instructional aerial camera used by the Air Force) were mounted side-by-side, one having a six-inch lens and the other a 20-inch lens. I could see both viewfinders at the same time. Although both cameras were in the same plane flying at one elevation above ground and at the same speed, telephone poles seemed to glide slowly across the six-incher's groundglass and rush at about three times this speed across the viewfinder of the 20-inch lens.

The old way of making sharp photographs under these conditions was to clock the time it took a point on the ground to cross two lines on the viewfinder and then set a shutter speed fast enough to freeze the action. This works fine when the plane is high enough and relatively short lenses are used. But it is a photographic irony that the fastest planes used for aerial photography are also flown at the lowest elevations above ground. This combination would call for impossibly short exposures and require lens apertures that just aren't available.

Happily, the Air Force has another ace up its sleeve. The answer to the problem was apparent to farsighted Air Force photographers and civilian contractors as far back as 1939 when development was begun on film magazines that would give each individual frame a kick in the flight direction *during exposure*. This kick must correspond exactly to the rate of image movement during exposure. I saw the latest motion-compensating magazine, and it's a marvel of mechanical, electrical, and photographic engineering. The three variables—ground speed, elevation, and focal length—are set on three convenient dials; the magazine does the rest. Not only are aerial photographs made with it sharper than ever before but, because the camera can be considered as stationary, exposures are made solely with regard to getting the best possible negative.

Film movement during exposure is also the feature of another kind of aerial camera—a model without a shutter. These continuous strip cameras, as they are called, make single pictures nine inches wide and up to 390 feet long. Al-

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most all continuous strip work is stereo, which, when viewed through a huge stereo viewer, has proved to be of inestimable value to intelligence people.

So far we have considered only what the Air Force calls "vertical" photographs—pictures made straight down at the earth. While vertical aerials are very important (reconnaissance strips, battle maps, and navigation charts are all made from vertical shots), they are purely two dimensional and give little impression of height relationships on the ground. (However, individual verticals shot in sequence have a 60-degree overlap and may be mounted in stereo pairs to achieve three dimensionality.)

To supplement verticals, other aerial photographs are made by shooting from an angle out the side of the airplane. Obliques, as these angle shots are called, present their own problems. Because they are shot from an angle, objects in the foreground are much closer to the camera than objects at the horizon. For this reason the nearer objects move across the focal plane very much faster than do horizon objects. Therefore, to insure sharp focus over the entire picture area, the shutter speed or film movement during exposure must be computed to stop foreground motion.

In addition to making the aerial photographer's lot a chilly one, the sub-zero cold of high altitudes also can cause condensation between lens elements, slow shutters to a fraction of their indicated speeds, and cut effective emulsion speed as much as 50 percent. Different types of electrical heating elements are used to counteract these symptoms. The most interesting one I saw consisted of parallel rows of conducting wire running through a neutral-density filter. This heating filter is placed so close to the front surface of the objective that it has almost no effect on definition, they say. In any case, it's preferable to having a miniature rain cloud inside your lens.

Aside from the cold, the atmosphere also provides a tremendous diffusing filter through which the photographer has to shoot. The higher you go the more light scattering occurs, thus reducing contrast and resolution. Shooting down at the earth the only light that counts is reflected light from the ground. But to get to the camera it must pass through thousands of feet of dust-and-moisture-laden air. Black-and-white panchromatic film is always shot through a medium yellow "minus blue" haze-cutting filter up to 15,000 feet above sea level; above this altitude a deep red filter is used. To get an idea of how important contrast is to the Air Force one need only examine the list of developers issued as "B," "C," and "D." (Type "A" is D-72 paper developer used only occasionally for film shot at night by flares.) D-19 is the "B" developer considered "contrasty," Type "C" is DK-50 described as giving "medium contrast," and "D" is D-76 described as being the "low contrast film developer."

In order to be of real military value any aerial photograph, whether color or black-and-white, must have a lot of detail in both highlight and shadow areas

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with good separation between the two. At present there is no exposure meter with an acceptance angle narrow enough to be usable from the air except at low altitudes. The aerial photographer has to rely solely on experience and judgement.

Color shooting from on high poses even more complex problems. The atmospheric filter becomes both diffusing and blue in front of color film. To achieve normal contrast the Air Force uses High Contrast Aerial Ektachrome which has the remarkable exposure index of ASA 40. If you tried to make pictures on the ground with this film you probably could get detail in either highlights or shadows but not both.

Opening one package of 27-foot rolls of 5½-inch film spooled for a K-20 (the hand-held Air Force version of the 4 x 5 press camera), I found an emulsion correcting filter, a set of haze filters for 5, 10, and 15,000 feet above sea level, and a kit of chemicals just sufficient to process that batch of film. These chemical kits often are altered to compensate for individual emulsion characteristics, and when altered can not be used for any other batch of film.

There is no way of measuring color temperature from the air because of the blue layer of atmosphere, but haze filters for different altitudes are a big help. However, because atmospheric conditions change even from hour to hour, color photography from the air is nowhere near as reliable as it is on the ground. Perhaps the greatest help to the aerial photographer is the maintenance of absolutely rigid processing times and temperatures on the ground. Upstairs there are absolutely no constants; downstairs there are no variables.

With all its uncertainty, however, color is being used more widely than ever before. By the time he graduates, every Lowry trainee will have shot and processed some 100 feet of aerial color film, most of it in continuous strip stereo cameras.

The combination of stereo and color gives reconnaissance photography new scope. Skilled interpreters are able to deduce a surprising amount from such pictures—they can even identify different types of industrial plants by the color of the surrounding debris. Color film does a much better job than black-and-white in revealing the depth of water and in locating reefs. A once over in color is a must for any invasion beach.

I saw how Lowry airmen meet all these aerial headaches on a reconnaissance mission in an RB-25 cruising at an indicated air speed of 240 m.p.h. some 10,000 feet above the ground. Slipping behind a K-22 camera with a 24-inch lens, the first trainee picked up his mike and called into the intercom:

"Photographer in position and checking equipment."

The pilot "rogered" and the student removed his A-18 motion compensating magazine, fired the shutter a couple of times, checked the vacuum line that sucks the film flat against the focal plane during exposure, tightened each connection on his electrical power supply, re-

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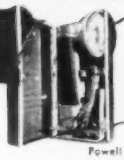

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Rolleiflex, F/3.5 Tessar, case	129.50	13.00
Ikoflex III, F/2.8 Tessar, Heiland flashgun	199.50	20.00
Korelle Reflex, F/2.9	69.50	7.00

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Revere Magazine, F/2.5	92.50	9.00
Revere Turret Mag., F/2.5	129.50	13.00
Revere Magazine, F/1.9	110.00	11.00
B&H Automaster, F/1.5 THC	169.50	17.00
Bolex H-16, 1" F/1.9, 17mm F/2.7, 3" F/4	299.50	38.00
8mm		
Keystone K36, F/3.5	39.50	5.00
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placed the magazine, pulled the dark slide, then requested ground speed and elevation from the pilot.

"Our indicated altitude is now 15,000 feet and our ground speed is 170 miles per hour."

The photographer subtracted Denver's elevation above sea level from 15,000 feet and set the dial of the magazine's elevation control at 10,000 feet, then set ground speed and focal length. Glancing down through the camera hatch in the bottom of the plane, he estimated a basic exposure of 1/350 second midway between *f*/8 and *f*/11, and set these controls accordingly.

In flying a "recon strip" it is necessary to have each photograph overlap the one before it by 60 percent to allow for error and to permit mounting as stereo pairs. To accomplish this overlap the photographer set our 170 m.p.h. ground speed into the intervalometer dial on the camera control panel. An intervalometer is the Air Force version of a delayed-action timer except that it sends trip impulses to the shutter at whatever speed you want and makes picture after picture until turned off. Everything was just about ready when the pilot warned:

"Two minutes to target."

In these two minutes everything was rechecked as the trainee's hands raced over his camera, A-18 magazine, control panel, and electrical system.

"Pilot to photographer — commence shooting!"

The student threw the trip switch on his control panel and bent over his spirit level and viewfinder, leveling and turning the camera to keep tip, tilt, and crab down to an acceptable minimum. Flying along a 2½-mile strip of Denver he made a series of nine exposures at six-second intervals.

"Make this your last exposure."

The order was greeted by a perceptible sigh of relief, and the plane banked to turn for the next run.

During the space of a minute the photographer had shot seven feet of 9½-inch roll film to make nine 9 x 9-inch negatives which he developed and contact printed that afternoon. The next morning he made a line index on a map showing exactly what ground area was covered by each exposure and then computed the scale relationships between ground distances and photographic dimensions. The individual frames then were assembled into an index providing a picture of the entire flight line. After this he computed the amount of error due to tip, tilt, and crab plus the plane's drifting away from the flight line, had the mission graded for accuracy—and got set to ride another.

Aerial photography is changing. "We started out with glass plates and French Gaumont cameras," remembers Chief Warrant Officer Grover Gilbert, who is probably the senior aerial photographer on active duty in the Air Force today, having begun his photographic career with the Signal Corps Flying Service in 1917.

"We got film back in '23. It wasn't one-tenth as fast as the pan films they rate at 100 today. I remember the date

(Advertisement)

FILTERED FACTS by Ed N. Lite

THESE words are costly, but my conscience would weigh heavily if I didn't answer some vital questions from you readers right now.

LENSHADES: Yes! You must always use one. There's glare, flare, reflection and extraneous light around day and night—flash, mazda or sunlight. Is it wise risking roll after roll of expensive film for a couple of bucks investment in an item that lasts forever—(if it's EdnaLite)—protects forever and should be on your lens forever? You answer it! Incidentally, EdnaLite makes Standard, Panoramic and Minishades for every camera in every Series size.

ADAPTERS: Should they screw-in or slip-on my lens? Personally, I favor the slip-on type. The prongs adjust easily and the adapter won't fall off but will slip on and off pronto, without injuring the lens barrel.

The screw-on adapter may seem, on first blush, like it's the better idea, but ask any camera manufacturer how many lenses he's gotten back with the front threads and front elements ruined by the continuous in-and-out wear of off-standard screw-in adapters.

DUAL-RETAINER: Yes . . . Vital! EdnaLite has this dual-retainer because your lenshade goes tightly onto the retainer and the combination allows for two filters or filter-plus-portrait lens at one time. How many times have you fished for hours in your pockets for that "missing" retainer? EdnaLite's dual-retainer stays right on the adapter **always!**

Incidentally, EdnaLite's metal parts have no paint to chip, no flock to dust on your lens, and into your shutter; they're waterproof, handlingproof and their longevity is longer than yours or mine. Don't be sold on a name only . . . be sold on QUALITY

SOLID OPTICAL GLASS FILTERS VERSUS A "SANDWICH": Here, I guess you ought to ask the ARMY, NAVY, MARINES, AIR CORPS and other guys who know. Let's forget brand names and ask . . . what's a filter for? It's to correct the film to the light under which you are actually taking the picture. Also, it's to add some artistry (**your** "touch"). So . . . if once used, you ought to expect it to work the same way always, eh? It will, if it can withstand climate, water, sun, handling, etc. . . . or your investment is shot. What'll do this? Only solid-colored, permanent optical glass, of course! It's too much to ask from cemented gelatine or colored cement . . . whatever the manufacturer's name! Maybe that's why your Armed Service boys specify only solid-colored precision optical glass to take the gaff. They want QUALITY and DEPENDABILITY for keeps!

ARE FILTERS NECESSARY? . . . Once and for all, stop kidding yourself. Any film . . . black-&-white or color—regardless of the brand name . . . is manufactured to standard formula, to operate under standard conditions . . . and the minute those conditions vary . . . you MUST HAVE a filter . . . and that's that!! When do these conditions vary? Almost on the half hour . . . from day to day, from season to season . . . from locality to locality. All modern films need modern exposure treatment (ask Hollywood) and if YOU won't use filters it's taking the laziest way through picture taking (here's where I lose readers), and your dealer who doesn't tell you so (here's where we plug the **right** kind of dealer) is not teaching you how to take the **best** pictures. Taking the **best** pictures is easy . . . and good photography can be the most gratifying hobby in all the world but it takes two things . . . confidence in yourself (and in EdnaLite) and your willingness to learn (and temporarily struggle with) a few **simple** facts and rules. The guys who take these salon shots are no Supermen. They're like you and me!

I'll fight to the hilt on all these points. Write me for more free data and copies of my back columns.

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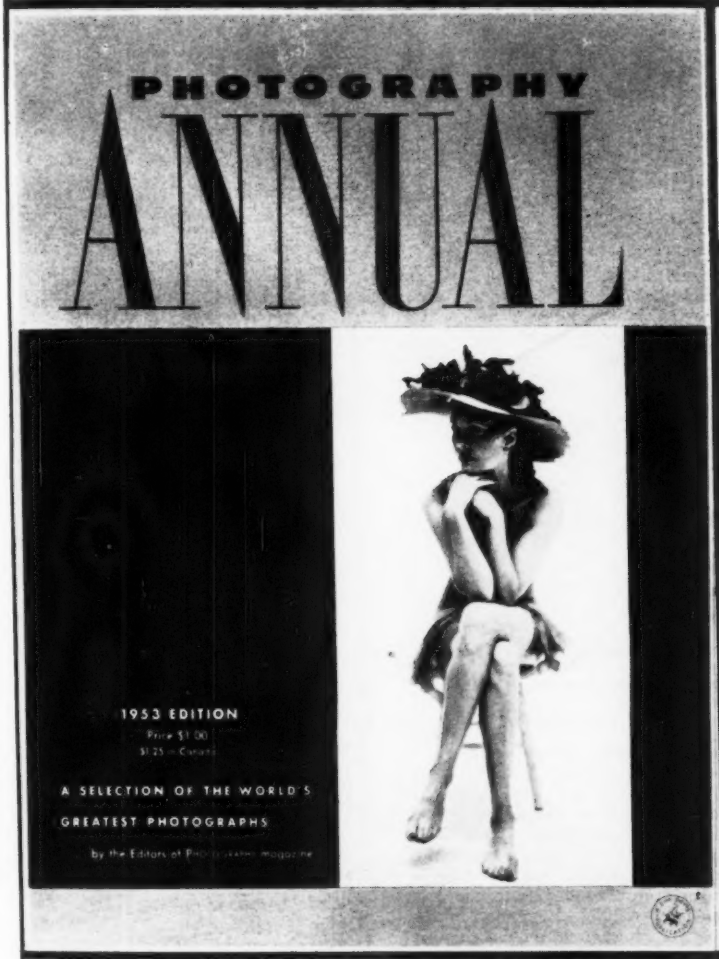

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well because it happened a year before the Army made us wear parachutes all the time, and that was '24. Now the electric age is beginning to push the aerial photographer out of the picture-taking business. The latest continuous strip camera being used in Korea today measures image velocity itself, has its own image brightness detector which sets exposure, and only needs to be turned on and off. When the pictures are good it's because the machine is a wonder. When they aren't it's because the photographer didn't adjust it properly. I believe that the aerial photographer eventually is going to turn into an electronic technician who keeps the camera running while it takes the pictures. For some time now I've been encouraging key people here to take the 19-week course in electronics being given by the Armaments department.

"There'll be a loss of pride, I guess, and it probably won't be as much fun as it used to be. But I'm glad to see it happen because only through electronics can aerial photography keep pace with aviation progress. It has to come."

The handwriting is on the wall, but push-button photography, like push-button warfare, is still a long way off. In the meantime, the Photographic School at Lowry will continue to turn out ground and aerial photographers, camera repairmen, and motion-picture experts in a newly-opened section. Until the all-electronic wonder cameras of the future are available, the men who pass through Lowry still will photograph the target.—

What are your chances for becoming an Air Force Photographer?

Whether you enlist or are drafted, your chances of being assigned to the Air Force photo school depends on the scores you make on the Air Force Qualification test and the various aptitude tests, as well as on your civilian experience. The Air Force knows that you will do a better job in a field of your own choice, and wherever possible will give you what you want. The difficulty, however, is that the needs of a modern air force for highly trained specialists and technicians change from time to time. Many men, particularly those of above average intelligence, are well qualified for more than one Air Force school. For these reasons, *every* man who has his heart set on the photo school will not be assigned to us. But aerial photography is so vital to the Air Force mission in peace and war that a very high percentage of those applying are accepted for photographic training.

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High School Camera

(*Continued from page* 38)

ing the demonstration, furiously scribbling notes and making crude sketches.

The camera, completely forgotten, banged against his arm as he worked. In a moment of irritation, he shifted it from in front of him to one side and continued sketching. He finished work just a few minutes before the end of the period. As he gathered his notes together and stuffed them into his notebook, he glanced at the plaster model of the flower and for a moment wished that he had taken more time or perhaps had a little more artistic ability. However the time was up and the sketches, no matter how crude, were finished.

And then in the few seconds before the end-of-period bell rang, he remembered his camera. He flipped down the front of the ever-ready case, pulled off the lens cap, guess set shutter and speed and clicked off two exposures. The bell rang and he left.

At home later that afternoon, Armand loaded the film into a tank, and read old magazines from the pile in the corner of the basement while he souped it. After supper he went upstairs to get his homework out of the way. Math was easy, English composition harder, but he got through it. Then came botany.

It was a long involved process to unscramble the notes and then match them up with the crudely scribbled drawings. In the midst of it all, Armand gave up. He went downstairs, got a coke out of the refrigerator and sat on the back steps.

As he mumbled to himself about teachers, homework and the rest of the woes in the world of a 17-year-old, he suddenly remembered the two exposures he'd made in botany class. He shoved one of the shots into the negative carrier, turned on the enlarger light and pulled the door shut with his foot. He was excited as he focused. One quick snap in class might mean an end of tedious copying and sketching. He scrutinized the image carefully and then turned away in disappointment. The shot was blurred, under-exposed and not very sharp. Far from being the solution to his problem, it was completely unusable.

Later that evening he managed to unscramble his botany notes sufficiently to finish homework, but the negative—the one that might have released him from a mass of tedious work—was still on his mind.

Next day he dumped his problem in the lap of the photography club instructor. "Okay, so I pulled a boner," he lamented. "With a little practice and experience, I could have made a perfect shot of that plaster model. And it doesn't have to end there. I bet I could use my camera in darn near every class I've got."

"I know what you mean," the instructor agreed. As they mulled over Armand's fiasco, the vaguely definitive lines of a project took shape. "I'm willing to back you," concluded the instructor, "if you want to try an experiment. Make a list of all the subjects in which

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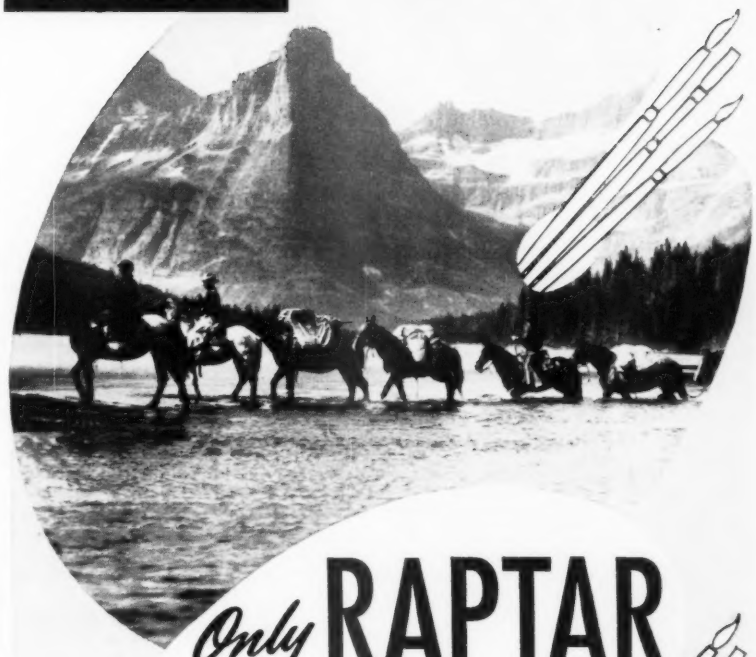

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you think you can use your camera. I'll take it in to the principal and see what I can do. If we can get Mr. Wolff interested in the project and get his okay, it's clear sailing. Only headache as I see it now is to prove to him that all this camera work won't get in the way of the other classes."

After a couple of anxious weeks, Armand was called into the principal's office. "Look Armand," said Mr. Wolff, "I'm approving your project." He paused, leaned across the desk and pointed a finger at Zotian before he added, "With two restrictions. First, if you get so interested in the mechanics of the experiment that your marks take a nose dive, it's canceled. Second, if when it gets rolling it disturbs the rest of the students, we'll have to call it off."

The two "ifs" didn't bother Zotian too much. He was sufficiently realistic to keep a balance between his school marks and the photography experiment. The second "if" actually simplified matters. To keep from creating a disturbance, it meant he'd have to concentrate on the simplest possible photographic techniques.

In most cases—certainly in the classroom—flash would be out of the question. That left natural daylight as a light source. Luckily the modern school building abounded in this and together with the f/2 lens on his Contax S he didn't expect too much trouble.

Armand began to tally up the necessary accessories. Here again it was a balance of having sufficient equipment to handle the job and yet not look like a pack horse. There was the financial question, too. A seventeen-year-old's allowance can stretch only so far.

Many of the photographs would be close-ups. A set of two extension rings that could be used separately or together would take care of this. The through-the-lens focusing system of the Contax S eliminated parallax. Exposure meter, lens shade, cable release and miniature tripod completed the rest of the outfit.

There were three factors to be controlled. First was light. Natural daylight streamed in from the bank of huge windows, but it came from only one direction. For most of the class demonstrations, a piece of white cardboard on the far side of the lab table would reflect enough light back to balance. If it were placed correctly, it wouldn't obstruct anyone's view.

Second problem was background. Checking through the store room of demonstration models, he discovered that most of them were either very light in color or white. That meant that they would show up best against a dark background. Directly in back and slightly to one side of the lab table was a large dark green cabinet. If Armand sat in the front row in a seat a little right of the center aisle, the cabinet would automatically provide the necessary dark background. This question of position was the third problem. It was easily solved. The instructor, in response to a staff note circulated to all teachers from the principal's office, agreed to change Armand's seat and the problem was solved.

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The dark cabinet had a shiny chrome handle. After a couple of instances where the chrome picked up the sunlight and glittered in the lens, Armand always hung his hat on it.

By resting his elbows on his desk, he could steady himself sufficiently for exposures up to a half second. In regular practice he tried to keep exposures faster than one-fifth of a second.

The same three problems of light, background and position existed in his general science class with an additional one thrown in. Sometimes action had to be stopped. This usually meant that Armand had to swing the Contax S lens all the way open to $f/2$ and speed the shutter up as much as he dared. Brilliant sunlight streaming in often enabled him to shoot as fast as 1/150 of a second. Many of the class experiments required at least this speed. For faster speeds or on cloudy days, Armand would simply risk underexposure.

In biology, Armand didn't need his Contax for the more complicated diagrams of body structure and internal organs. They were carefully outlined in the text book. A lot of the specimens were permanently on display in the classroom. They didn't require photography.

At one point in the course each student is required to dissect a frog and answer certain specific questions about structure. This was a natural for a camera. Armand set up his wax-bottomed dissection pan close to the window. The tripod legs straddled it. With both extension rings, the focus was six to ten inches. At various points during the dissection, he checked focus and asked a passer-by to click the shutter.

Every library has many books that can't be taken out. The reader has two alternatives. He can read them and carry away as much of the information as he can absorb or he can sit and copy them, leaving the knowledge infiltration process for a later time. For Armand another method was available. He simply photographed pages from the books he needed.

Bryant has large windows in the reading room with conveniently wide sills. Zotian propped a book up directly in a ribbon of bright sunlight streaming in from outside. A piece of white cardboard reflected light back to balance the brightness of the page.

Results were not too good. The negative was too soft and the print came out a little muddy with not sufficient contrast. The narrow beam of sunlight cut a corner off the page and in the deep shadow, the type was completely unreadable. Later he tried the same experiment with a higher contrast film. Legibility was improved but he couldn't use the same roll for other work. Gradually a simple working method evolved. He used his regular medium contrast film, but he shot at a time of day when the sun didn't stream in through the window. It was bright outside and light did come in, but it was softer and more diffused. He eliminated the cardboard reflector. The illumination was slightly uneven but it was easier to compensate in the enlargement than lug around the card-

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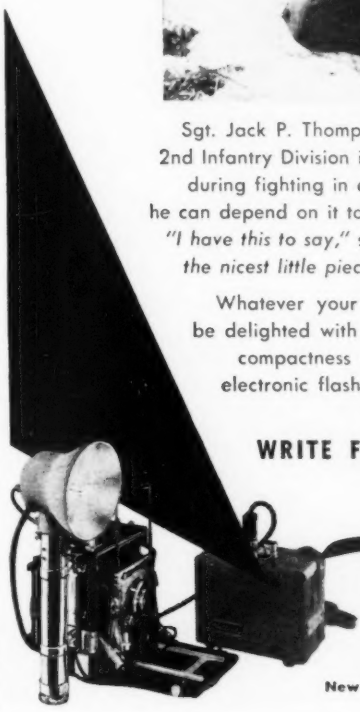

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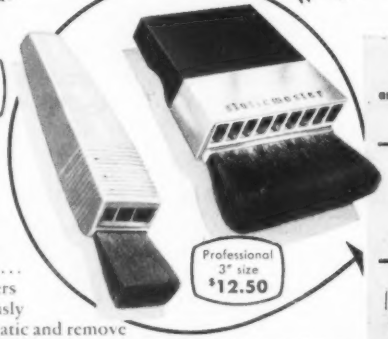

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board. Zotian underexposed about a half stop. Slight overdevelopment didn't block up the rest of the shots on the roll that received exposure according to the meter but was sufficient to snap up the contrast of the letters on the white page.

Chemistry class work was divided into two sections. More complex experiments were demonstrated by the instructor to the entire class. For simpler or more basic work, the students were split into groups of two or three with individual lab benches or sets of equipment.

Zotian photographed all of the class demonstrations step by step. He photographed perhaps twenty per cent of his own experiments. The course demanded a relatively complete notebook of group experiments and this occupied most of his time.

As his language teacher wrote vocabulary lists, explanations of irregularities and grammatical construction on the blackboard Zotian photographed the more lengthy or complicated ones.

Zotian got a taste of newspaper photography covering assignments for the *Bryant Clipper*. He shot sports events, school plays and straight news. The photographs were designed to coincide with stories turned in by reporters.

What finally evolved out of all this camera work? For Zotian, a good many things. On a physical basis, he has a stack of prints, the more important ones in a notebook. Besides the memory of a great many headaches, he has a backlog of experience in more varied aspects of photography than most amateurs ever acquire. And he has actually reaped the benefits of his photography work in his school work. His studies have shown a definite upswing.

In an indirect way the emphasis upon schoolwork through concentration upon the application of photography to it forced Zotian's attention to his studies. In a more vivid and real way, he became aware of them. They represented no longer the dry intake of knowledge. Instead they existed as living problems in themselves and in their relationship to the photographic hobby that began to mean increasingly more to him.

On an over-all scale just what kind of a summary can be drawn from the project? Does this mean that Zotian's experiment is now open for every student to try? Have new and subtle facets been exposed to push out some old principles of education? Will cameras be ordered by the Board of Education like textbooks?

Hardly. What has come out of the project is an awareness. For the students and faculty of Bryant High School there is now a positive knowledge that the educational possibilities of photography have only been partially explored, that vast amounts of experimentation remain. As educators and other students learn of the project perhaps someone else will take it up from here and carry it a bit further.

Though this may sound like the proverbial mouse brought forth by the mountain in labor, for a kid with a camera who carried a project through to completion, it's quite a triumph.—

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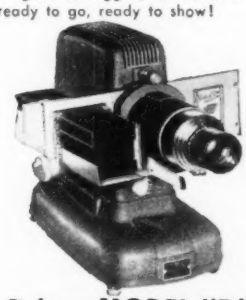

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contests and markets

CONTESTS

ARGUS CAMERAS, INC., announces the 1953 Argus Calendar photography contest with a first prize of $100 for the picture selected as cover, and twelve $25 prizes for the photographs used inside the calendar. Special consideration will be given pictures made with an Argus camera. Entries should be informal, have human interest appeal, and be suitable for use as seasonal illustrations—vacation, sports, etc. Any number of pictures can be entered if they are black-and-white glossy prints approximately 4x5 or larger in size. Negatives and model releases must be available in the event a print is selected as a prize-winner. All prints entered will remain the property of Argus, Inc., and none will be returned. Mail entries to Argus Cameras, Inc., Calendar Contest Department, Ann Arbor, Mich., by December 1, 1952.

WISCONSIN TOURIST BUREAU is sponsoring a "This is Wisconsin" photographic contest open to all photographers. Entries, either black-and-white or color, must be taken in Wisconsin during 1952 and should show typical Wisconsin scenes or settings. Size of black-and-white prints must be 4x5 to 8x10, either glossy or dull finish. Any number of photographs, each accompanied by an entry form, may be entered. Return postage must be enclosed. First, second and third prizes of Wisconsin vacations go to winning photographs in the seasonal divisions: winter, spring, summer and fall. A grand prize of $100 plus a trophy will be awarded to winners in both black-and-white and color, as well as $75 and trophy for second prize and $50 plus trophy for third prize. Winners will be announced on or before January 15, 1953. Entry blanks may be obtained from Wisconsin Tourist Bureau, Box 352, Madison, Wis.

ISRAEL NATIONAL TOURIST CENTER announces the first Annual Tourist Contest of Israel open to visitors there during the current Jewish year, ending September 20, 1952. Entrants may submit up to ten prints or color transparencies. Winning prints will be exhibited at the Center during 1953. Prizes are to be Israeli handicraft. Entry forms are available at the Center as well as at Government Tourist Information Centers in Israel. Deadline is November 30. Send entries to Israel National Tourist Center, 475 Fifth Ave., New York 17, N. Y.

INTERNATIONAL GAME COUNCIL announces an International Wildlife Photographic Contest for photographs of live game open to amateurs and professionals. Contest comprises four classes: 1. big game of Asia and Africa; 2. big game of Europe and North America; 3. mountain game; 4. small game (i.e., shot with a gun). A maximum of three pictures may be entered in any one or all of the four classes. Prints, either black-and-white or color, must be in sizes from 5x7 to 10x13. Prizes are gold and silver medals for each class. Data accompanying photographs should give date, location and conditions under which it was taken, type of camera used, exposure, and what, in opinion of entrant, makes picture of particular interest. Entrant must certify that picture is his own property. Entries should be sent to Commission for Wildlife Photography, Conseil International de la Chasse, 5 Rue de la Pomereu, Paris 16, France, before October 1, 1952.

UNITED STATES BREWERS FOUNDATION announces an American Family Life contest open to all U.S. and Canadian press photographers. Rules call for photographs of all facets of typical American life, taken between Dec. 1, 1951 and Nov. 30, 1952, on 8x10 glossy paper. Prizes include $500 for first prize, $250 for second and $100 for third. Send entries to American Family Life Photo Contest, Rm. 1025, 420 Lexington Ave., New York 17, N. Y., by Dec. 15, 1952.

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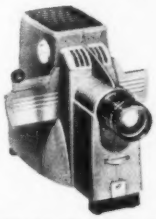

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NEWPORT PUBLICITY COMMISSION announces a contest of photographs on the theme of a vacation in Newport, R. I. Entries should play up the historical, cultural, scenic and recreational facilities of Newport and vicinity. Entry fee is $1.00. Prints should be non-mounted; no smaller than 4x5 or larger than 8x10, excepting color transparencies; all pertinent information should be printed on back. First prize, for black-and-white and color, is $50, second, $25, third, $10. Deadline is Sept. 30, 1952. Entries should be sent to Newport Photographs Contest, Newport Publicity Commission, Newport, R. I.

THE NATIONAL FERTILIZER ASSOCIATION announces a contest for cover photographs for the remaining issue of 1952—4th quarter, postmark deadlined Oct. 10, subject, corn harvesting. All photos should be taken on modern farms and should show action. Glossy vertical prints in size 5x7 or 8x10 are requested. Postage and self-addressed label should be included. Prize is $25. Write National Fertilizer Association, 616 Investment Bldg., Washington 5, D. C.

MARKETS

ARGO SLIDES EXCHANGE is in the market for 35-mm transparencies of Catholic shrines all over the world. Direct inquiries or submissions to Argo Slides Exchange, 62 William St., New York 5, N. Y.

METROPOLITAN NEWS SERVICE wishes to purchase sharp, contrasty bathing suit and other cheesecake photographs, preferably 8x10 glossies. Pictures will be judged on originality and artistic ability. Payment is $5 to $15 on acceptance. Names of subjects, technical information and return postage should be included. Write Milton B. Neuss, managing editor, Metropolitan News Service, 56 Quabeck Ave., Irvington 11, N. J.

SHOSTAL PRESS AGENCY announces "good sales possibilities" for 4x5 or larger transparencies showing exteriors and interiors of houses with strong paint interest. Exteriors should show middle-class homes in colorful garden settings. There is also a demand for baby transparencies. Babies must be professionally beautiful and transparencies, 4x5 or larger, should be perfect. There is also a continued demand for children, animals, sports, landscapes, cover girls and story-telling human interest subjects. Address material to Shostal Press Agency, 545 Fifth Ave., New York, N. Y.

GOOD PHOTOGRAPHY, now being published on a regular annual basis, is looking for good 8x10 prints to appear in its salon section. There is no subject limitation. Accepted pictures receive from $10 to $15. Return postage should be enclosed. Send pictures to Editor, Good Photography, 67 W. 44th St., New York 36, N. Y.

KELPIX is interested in 8x10 photographs which are termed "stoppers." The pictures should be unusual and tell a dramatic or exciting story. They are also interested in single pictures on any subject which can be put together in a photo story. Pictures, which must be exclusive, unpublished and captioned, will receive $10 on acceptance. Return postage must be enclosed. Address: Kelpix, 17 E. 42nd St., New York 17, N. Y.

RELIGIOUS NEWS SERVICE is in the market for religious news photographs. These must be sent by fastest mail immediately following a religious news development. Also desired are vertical scenics, children at play or prayer, Bible still lifes, Sunday school subjects, inspirational pictures of all kinds and church activities of wide interest. Payment is $5 on acceptance. Address: Religious News Service, 381 Fourth Ave., New York 16, N. Y.

SCOTT MEREDITH LITERARY AGENCY is initiating a Photographic Division and is looking for photographs of all types: animals, outstanding news events, personalities, art studies, sports events, aeronautical, industrial and any other material for use in magazines, books, etc., to be used as illustrations or covers. This material will be kept in an active file and offered for sale whenever market openings occur. Photographs will be sold on a one-time basis, the photographer receiving 50 per cent of the sale price and providing the agency with another print of the photo to be placed on file again for possible sale. Photographs should be good black-and-white glossies or Kodachromes, not snapshots. Address: Amos Dale, photographic division, Scott Meredith Literary Agency, 580 Fifth Ave., New York 36, N. Y.

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PHOTOGRAPHY: its Materials and Processes by C. B. Neblette. Published by D. Van Nostrand Company, Inc., New York, N. Y. Cloth bound, 7x9½, 500 pages, $10.

For the past quarter of a century Neblette's *Photography* has been one of the outstanding reference works on the subject. This new edition is a complete rewrite including up-to-date information and an enlarged list of authoritative contributors.

Neblette gives less space to practical photography and places more emphasis on scientific and technical aspects than in earlier editions. But working photographers should find the solutions to many everyday problems if they master the theory contained here. Each chapter gives the historical background of the subject discussed, begins with basic concepts, and proceeds to more complicated theory and technique.

The book provides a sound, conservative treatment of almost every phase of photography: optics, films and their characteristics, exposure, developing, color processes, stereo, and many other topics. Particularly interesting is Chapter 16, one of the first complete discussions and descriptions of the amazing diffusion-transfer reversal processes (which made the Polaroid Land camera possible).

Neblette is not light reading, but advanced students of photography will want a copy at their elbow. His new edition provides the extra understanding needed by those who want to dig deep into the subject.

"LET'S TAKE KODACOLOR PICTURES" published by Eastman Kodak Company, Rochester, N. Y. Paper bound, illustrated in color, 35 cents.

This Kodak informational booklet, punched to fit the Kodak Photographic Notebook, is written for roll-film users who want to get better results with Kodacolor. It covers Kodacolor picture taking by flashbulbs, by floodlamps, and outdoors under various conditions of lighting. Many sketches, diagrams, and full-color illustrations are included.

BIBLIOGRAPHY ON STEREOGRAPHY published by The Stereo Society of America, Inc., New York, N. Y. Unbound, 18 pages, $1.50.

Here is the most complete listing to date of the growing number of books and articles on stereo. Camera club members, teachers, and other interested individuals can obtain copies by writing to the Librarian, The Stereo Society of America, 274 Pearl St., New York 38, N. Y.

HOW TO MAKE MONEY WITH YOUR CAMERA by Harrison Forman. Published by McGraw-Hill Book Company, Inc., New York, N. Y. Cloth bound, 5½x8, illustrated, 235 pages, $3.50.

This is the latest in the current crop (three in the past few months) of books on selling your pictures. Unlike Howard Byrne's *Without Assignment* (reviewed in the June, 1952, issue of PHOTOGRAPHY magazine), Forman writes for the guy who wants to make an occasional buck with his camera rather than turn full-time free lance. While much of what he says is familiar, he presents it in a fresh and interesting way. Of particular value is a photographic market guide telling where, what, and for how much you can sell your work. The book is illustrated with pictures by Forman and numerous other photographers.

PEARLMAN ON PRINT QUALITY by Alec Pearlman. Published by Fountain Press, London, England, and distributed in the United States by Rayelle Foreign Trade Service, Philadelphia, Pa. Cloth bound, 5x7¼, illustrated, 116 pages, $3.25.

This book covers in detail many of the problems faced by serious pictorialists in search of perfect print quality. Chapters include "Type of Negative Required," "Problems Imposed by the Larger Print," "The Case for the Toned Print," and "The Photography of Water."

FRENCH CATHEDRALS by Jean Bony and Martin Hurlimann. Published by Houghton Mifflin Company, Boston. Cloth bound, 8¾x12, profusely illustrated, 196 pages, $7.00.

Here are nearly two hundred photographs of France's most famed Gothic cathedrals — Notre-Dame, Chartres, Rheims, Amiens, and many others—explored by the camera of European photographer Martin Hurlimann. The high quality of Hurlimann's architectural photography is shown to full advantage in the superb gravure reproductions.

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trade notes and news

NEW CANON camera, the Model IV, now is available from Balfour, Guthrie & Co., Ltd., 67 Wall St., New York, N. Y. The all-metal camera has combined optical range-finder and viewfinder, with magnifying device and field selection for lenses other than normal, automatic shutter cocking and film counting, with double exposure prevention, focal plane shutter with speeds from 1 to 1/1,000 sec, flash synchronization, body shutter release, accessory clip, removable take-up spool, and tripod socket.

Also included is a magazine for self-loading of 35-mm film. A full line of Serenar lenses is available as follows: 28-mm, *f*/3.5; 35-mm, *f*/3.2 and *f*/2.8; 50-mm, *f*/1.8; 85-mm, *f*/2; 100-mm, *f*/4; and 135-mm, *f*/4. For price and complete details, write Balfour, Guthrie & Co., or see your dealer.

ENTECO INDUSTRIES, Inc., 610 Kosciusko St., Brooklyn 21, N. Y., announces a filter kit packaged in a leather wallet, and available with filters in Series V and Series VI sizes. The leather wallet has disk depressions for four filters. Three filters are supplied, in sets for black-and-white or color. The black-and-white kit contains a medium-yellow, a light green, and a red filter. Price for series V set, with wallet, is $6.75; Series VI is $8.50. The color kit contains Type A filter, Skylight filter, and light balancing flash filter, and prices are the same as for black-and-white. Wallets without filters are priced at $2.50 and $3.50, for Series V and VI, respectively.

Enteco also announces Series VIII and Series IX adapter rings and lens hoods have been added to their line. Included in the Series VIII design is the VIII-A lens hood, made for wide-angle lenses. The adapter rings and lens hoods come in screw-on or set screw models, and combination hoods and filter holders will accommodate filters of respective sizes. Prices and complete information are available from dealers or from Enteco.

ELECTRONIC FLASH UNITS of new design are offered by Dormitzer Electric & Mfg. Co., Inc., 5 Hadley St., Cambridge 40, Mass. The Model 207 Synctron provides light output of 3300 lumen seconds with energy storage of 75 watt-seconds. Guide numbers of 155 for high-speed b-w, and 25

for Daylight Type Ektachrome film are provided. The Model 207 has a flash duration of 1/3,000 sec, with recycling time of 12 to 15 seconds. The unit operates on 120-volt a-c as well as rechargeable wet cell batteries. Weight is 6 pounds, 6 ounces, and price, less battery and charger, is $95. The Model 208 Synctron, with light output of 4400 lumen seconds, and operating from stored energy of 100 watt-seconds, has guide numbers of 250 and 40. Flash duration of 1/2,500 sec with recycling time of 10 to 12 seconds is part of this 6-pound, 6-ounce unit. Price is $127.50, less battery and charger. Both units come in shoulder-slung packs. For more information write Dormitzer.

NEW OFFERINGS by Eastman Kodak Co., Rochester 4, N. Y., are the Kodacraft Miniature Roll-Film Tank and the Kodascope Transparent Reel Can. The developing tank accepts two rolls of either 35-mm or 828 film, using two 35-mm width aprons instead of the regular roll film aprons usually supplied. The new tank is daylight loading, and is priced at $2.53. Aprons are available separately for 55 cents each.

The reel cans are for 16-mm movie film, and are made of completely transparent plastic. Supplied with a 400-foot reel, the unit is priced at $1.60. The plastic container alone sells for 90 cents. See your dealer for additional details.

GADGET BAG with extra space is offered by Ruko Co., 3 W. 18 St., New York, N. Y. The X-Pando is made of Texhyde, and has expanding sections on the main unit as well as the outside pocket, as well as all-around top zipper with lock, adjustable carrying strap, and brass hardware. The bag is offered in two sizes, 14x10½x5, and 9x10x3. For prices and additional information, write Ruko.

PATHFINDER, a new development of the Polaroid Corp., Cambridge 39, Mass., now makes its appearance, utilizing the Polaroid-Land process of making pictures in a minute. The unit consists of a Polaroid Land back with a redesigned optical system featuring a 5-inch, *f*/4.5 Wollensak Raptar coated lens in Wollensak Rapax shutter, with speeds from 1 to 1/400 sec. Also in-

cluded are coupled rangefinder, optical and wire frame finder, and flash full synchronization. Loading of the camera is the same as for the Model 95, and the same film rolls are used. Price of the new unit, is $249.50. See your dealer or write Polaroid Corp. for more information.

MOVIE SPLICER, the Keystone D-18, now is available from dealers. Of all-metal construction, the splicer has film clamps for even pressure, and a system for allowing better coverage of cement over film weld area, with improved air circulation for faster drying. Precise stainless steel cutting blade, film cement, water applicator, and scraper are included. Price is $14.95. For more details write Keystone Mfg. Co., 151 Hallett St., Boston 24, Mass.

NEW CAMERA, the Futura, now is being imported from Germany by Futura Camera Corp. of America, 153 W. 19 St., New York 11, N. Y. The Futura is a 35-mm camera of all-metal construction featuring a selection of lenses to be used in a Compur Rapid behind-the-lens shutter, with speeds from 1 to 1/400 sec. and B. Among the features of the camera are helical, coupled rangefinder focusing, automatic film transport and shutter cocking, built-in flash synchronization, self-timer, automatic exposure counter, and complete top-visibility of all controls and settings. Standard lens is the 4-element,

50-mm, f 2 Evar, the 6-element, 50-mm, f/1.5 Frilon, or the 45-mm, f 2.8 Schneider Xenar. Accessories include a line of wide-angle and telephoto lenses, universal viewfinder, flashgun, and clips. For complete details and price schedule see your dealer or write Futura Camera Corp. of America.

COLOR MOVIE FILM, manufactured by McGregor Products Co., 209 Grand Ave., Rochester 9, N. Y., is offered to movie makers. Marketed in 25-foot double width 8-mm rolls and 100-foot 16-mm rolls, the material is available only from the factory and must be returned to them for processing. Prices, including processing, are $3.25 per roll for the 8-mm, and $8.95 per roll for the 16-mm. Write the manufacturer for additional details.

TROPICAL TAN Gadg-it Bags, a new product of Diamond Case Division of Louis Lefkowitz & Bro., Inc., New Brunswick, N. J., are now on the market. The all-leather bag is available in 13 sizes, and ranges in price from $10.50 to $49.75. For additional information, see your dealer or write the manufacturer.

NEW B-C CARTRIDGES are announced by Shureflash Labs., 537 E. 3rd St., Newport, Ky. The new units permit changing of batteries by the user, since the aluminum case is divided to permit renewal of batteries. The new cartridges are available in two series: Series C is designed for use with a flashgun and up to two extensions, and in normal temperature ranges; Series D is for use with many extensions or in sub-zero temperatures. Adapters are available for either 2 or 3-cell battery cases. Prices for the Series C range from $2.95 to $3.90, depending on adapter; the Series D sells for $5.70 or $6.30, depending on adapter. For complete details see your dealer or write the manufacturer.

PHOTO-LAB INDEX 12th Lifetime Edition, a completely re-designed, enlarged, two-volume edition, is offered by Morgan & Lester, 101 Park Ave., New York 17, N. Y. The new edition has had its capacity increased by one-third, including 24 sections, and comes with two loose-leaf binders. Binders alone sell for $4.50 each; the Lifetime Edition, boxed, is $17.95, and is available at most book and camera stores. Quarterly supplements are available from the publisher at $3 per year. A special one-volume library edition is available at Willoughby's, Inc., 110 W. 32 St., New York 1, N. Y., for $10.95.

NEWS NOTES: Raygram Corp., 145 E. 32 St., New York 16, N. Y., has available the Wilcox-Gay Recordio-Pix, a unit consisting of the Wilcox-Gay Model 2A10 recorder with interlock device on the controls, matched to a modified TDC Model AS strip film projector, mounted in the case as an integral part of the unit. The projector has been modified only in the mounting, being positioned now on a pivot arm. For price and complete details write Raygram.

Federal Instrument Corp., 14-02 Broadway, Long Island City 6, N. Y., offers a leather eveready case with the Ideal exposure meter, at the same price, $9.95. In addition, the meter has undergone some redesigning. A descriptive folder is available from Federal.

Service Mfg. Co., Inc., 120 E. 16 St., New York 3, N. Y., makes available an eveready case for the Stereo Realist camera, priced at $9.95. In addition, a gadget bag for the Stereo Realist and accessories is introduced, selling for $16.95. See your dealer or write Service for additional information.

Camera Services, Inc., 51 Barclay St., New York 7, N. Y., announces scenic stereo color slides available in sets or singly. Write for price and details.

Speedlight Center, 128 W. 32 St., New York 1, N. Y., offers a close-up electronic flash attachment for medical and dental

the new Praktica FX

single-lens reflex

WITH F/1.9, 58-MM. V-COATED MEYER PRIMOPLAN LENS... ONE OF THE FASTEST LENSES AVAILABLE

ONLY $139.50*

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on ground glass, through the picture taking lens. No parallax—you get exactly what you see. Direct eye control over depth of field, picture and color composition, critical focusing and subject lighting. Simple to operate. Practically foolproof! No wasted film. No missed opportunities.

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- built-in image magnifier for critical focusing.
- waist-level reflex viewfinder and eye-level prismatic finder.†
- coupled film transport and shutter cocking for rapid sequence pictures.
- wide range of telephoto and wide-angle lenses available.
- close-ups and photomicrography without special viewing attachments.

Praktica FX Camera also available with...

f/2, 58-mm. T-coated Zeiss Biotar Lens.....$199.50*
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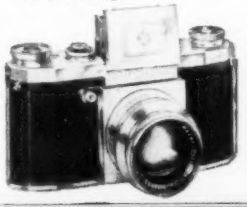
f/3.5, 50-mm. T-coated Zeiss Tessar Lens (pre-set diaphragm control).....$139.50*
f/2.9, 50-mm. Coated Praktar Lens.....$99.50*
Eveready leather case...$10.95
Zeiss Prismatic Eye-Level Finder, gives upright, laterally correct image.....$19.95*
*Fair traded. Prices include tax.

†Optional — at additional cost.



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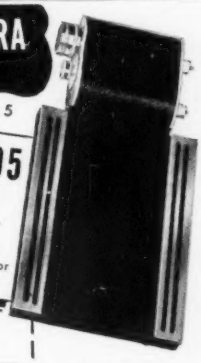

4 x 5 Model Illustrated

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STROBE SLANTS

by Nat Sperry

SINCE the first Speedlight (strobe) hit the market in 1946, acceptance of this new angle on flash lighting has hardly set the world on fire. Reception has varied from enthusiasm down to lukewarm tolerance, or even to a plain cold shoulder.

What's wrong? The idea of strobe lighting is sound—as far ahead of the times as tomorrow's jet powered automobile—that's been the verdict of experts.

But there's been a reason for strobes' erratic success, and it's a good one. It's just that the price has been *too low*?

Now you're the boys on the buying side of the counter, and that probably sounds like a fluke of a reason, but here are the facts in the case, and judge for yourself. The guts of any strobe unit looks like a high powered electrical circuit, and contains certain types of mechanisms without which the unit could not operate. One of these little parts is the capacitors; "oil-filled," and "electrolytic." One's good, the other ain't, one's cheap, the other costs plenty. But let's face it . . . you get what you pay for, and when a manufacturer uses the inferior electrolytic kind, he's not kidding anybody but you. Almost every strobe manufacturer uses the electrolytic capacitor today, it costs less, it makes his total unit price attractive, but it just isn't worth beans. There are no two ways about it, a strobe unit must have an oil-filled capacitor in order to give you what you pay for in strobe.

These are the cold facts. Why should Epco try to sell a unit that costs more than most of their competitors? On the surface it looks like a lost cause. But we have proved to thousands of photo fans that it actually *costs less* to own the "Cadillac" of strobe lights.

1. You get faster recycling time. This little deal is very important, in that you can get your shots off with only a 3 to 5 second delay. You are guaranteed that in the time you use to load or advance your film, or change your setting, your light source is ready for you. You'll never have a lost shot because your battery hadn't recharged fast enough.
2. If you're the outdoors type and wait for a chance to shoot a raging blizzard, you'll never have to worry about lack of light. You get instantaneous action. The same holds true if you're shooting down south, where the almost tropical condition would put a cheap electrolytic type unit out of commission in no time.
3. If you're only a weekend or a monthly picture taker, you want your unit to work when you pick it up. With electrolytic capacitors you always have to worry about the capacitor plates re-forming and re-welding— this is never the case with an Epco unit.

There's lots more, but I'll save it for next month. If you're interested in getting some more dope on the finest speedlight around, drop me a post card and I'll be glad to oblige.

Nat Sperry

P.S.: All Epco Strobe Units utilize the General Electric oil-filled capacitor. The entire unit is guaranteed for 5 years.

EPCO PRODUCTS INC., 2500 Atlantic Ave., Brooklyn 7, N. Y.

photography. The unit is designed for use with the Mighty Midget electronic flash unit, and slips on the lens of the camera used, with power feed from the gun itself. Price is $29.95, and additional details are available by writing Speedlight Center.

The rights to sell Nikon cameras, Nikkor lenses, and to use these trade names have been transfered to the Nikon Camera Co., Inc., a new corporation at 25 California St., San Francisco 11, Calif. All correspondence concerning these products should be addressed to the new firm.

Oscar Fisher Co., Inc., 1000 N. Division St., Peekskill, N. Y., announces improvements in the Fisher MT chemical mixing and storage tank, a 100-gallon capacity unit. Among the improvements are a new lucite plastic float and a triangular post extending above the height of the tank, for mounting a motor mixer. For additional details, write Oscar Fisher Co., Inc.

Eastman Kodak Co., Rochester 4, N. Y., announces a magnetic sound track striping service for single-perforated 16-mm motion picture film. It will be known as Kodak Sonotone Coating, and will be applied to either black-and-white or Kodachrome film. The coating will be available in two widths, to accommodate films having optical sound tracks as well as those without. For complete information write Eastman Kodak.

GoldE Manufacturing Company has moved both plant and general offices to 4888 N. Clark St., Chicago 40, Ill.

Life Color Lab., Inc., has moved to new quarters at 4 Third St., Saratoga Springs, N. Y.

Nega-File Co., Box 501, Easton, Pa., offers a 4x5 file with a capacity for almost 3,000 negatives, prints and cards. Included are 3,000 printed glassine envelopes and index cards numbered by tens up to 3,000. Consult manufacturer for price.

Coast O'Maine Studio, Boothbay Harbor, Me., will make lampshades to order from four negatives supplied by the customer either direct or through dealers. Write the Studio for details and price.

Standard Mfg. Co., 4844 S. Ashland Ave., Chicago 9, Ill., introduces the 35 Magnifier, a telescopic eyepiece attachment for the rangefinders of the Argus C3, C4, and Kodak 35 cameras. Complete with camera clamp, price is $3.95.

Bausch & Lomb, Rochester 2, N. Y., offers free of charge a guide entitled "Industrial Magnifiers—How to Choose and Use Them." Write for a copy, asking for Publication I-67.

Tiffen Mfg. Corp., 617 Sackett St., Brooklyn 17, N. Y., makes available a Quick Reading Diaphragm Control for Argus C, C2 and C3 cameras. Obtainable locally, price is $1.50.

EdnaLite Optical Co., Peekskill, N. Y., is marketing a kit containing 3 Kodachrome filters for movie cameras. Available in most sizes, the kit retails for $8.25. A filter kit for the Argus C-3 camera and Leica with f/3.5 Elmar, containing four filters for both black-and-white and color, is also available at $9.95.

Mourfield & Company, 4216 Bryan St., Dallas 4, Tex., has developed a roll paper magazine and feeder to be used with any standard enlarger to provide a constant source of paper for projection printing. Accessories are available. Write Mourfield for price and illustrated literature.

Harvey Photochemicals, Inc., Newton, N. J., now has available in dry form 777 Panthermic Finegrain Developer in 3½, 25 and 48-gallon sizes. The dry replenisher is available in 25-gallon sizes; liquid developer in 1-gallon sizes and liquid replenisher in 1-gallon sizes.

Gallagher Films, Inc., 639 N. 7th St., Milwaukee 3, Wis., is now manufacturing a 16-mm arc projector, especially adaptable for use with color film, and for use outdoors and in large auditoriums. Write manufacturer for price and details.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill., has been awarded a U.S. Air Force contract for a new 16-mm sound motion picture projector, the Mil D-4. All metal parts of the D-4 are of stainless steel or have corrosion-resistant finishes for use in tropical or arctic climates. The Fiberglas carrying case is waterproof and corrosion-resistant. The new projector will be used for training as well as entertaining Air Force personnel.

Spiratone, 49 W. 27 St., New York, N. Y., has published a booklet on Kine Exakta accessories and lenses, which is available free.

Par Products Corp., 926 N. Citrus Ave., Hollywood 38, Calif., announces a universal motor drive for the Kodak Cine Special 16-mm movie camera. For price and complete details, write the manufacturer.

Protective Mounts, Inc., 2114 S. Atlantic Blvd., Los Angeles 22, Calif., makes available gummed-back transparent plastic envelopes for album mounting of prints. Price is 35 cents a packet. See your dealer or write the manufacturer for details.—

SLIDE PROJECTORS

We have them—All types, sizes and prices. Write for our new special circular, listing our complete line of projectors, screens, files and slide-making materials. Bargains!

DON'T BUY—
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• SCREENS •
Highest quality; beaded glass. Lightweight, compact and sturdy. 40"x40". Adjustable stand.
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Many other types—new and used.

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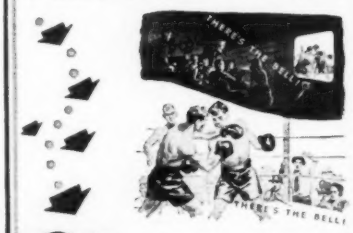

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10 Color Slides
Abraham Lincoln in Illinois
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List of others sent with order
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Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

4th Pittsburgh All Color Exhibit International*, The Natural Color Camera Club of Pittsburgh, Pittsburgh, Penna.

Closes Sept. 23, 1952.
Entry fee $1, for individual color slides and prints, four prints and/or slides allowed. Entry fee $2, six club color slides allowed.
For information and entry blanks, write James L. Dixon, General Chairman, 219 Seventeenth Ave., Homestead, Penna.

8th Mississippi Valley Salon of Photography*, The St. Louis Camera Club, St. Louis, Missouri.

Closes Sept. 25 for prints, Oct. 23 for color.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Founders Hall, Stix-Baer and Fuller; Oct. 5 to 19 for prints; Nov. 8 for color. Color also shown at Cabanne Branch Library Nov. 5, 1952.
For information and entry blanks, write E. A. Tucker, Chairman, 3625 Carter Avenue, St. Louis 7, Mo.

Chicago International Exhibition of Photography*, Chicago International Photographic Salon Association, Inc., Chicago, Ill.

Closes Sept. 27, 1952.
Entry fee $2, four prints allowed.
On exhibit at Museum of Science and Industry Oct. 18 to Nov. 16, 1952.
For information and entry blanks, write Miss Mabel Young, Secretary, 231 S. La Salle St., Room 1385, Chicago 4, Ill.

5th Magic Empire Color Slide Exhibit*, Tulsa Camera Club, Tulsa, Oklahoma.

Closes Sept. 30, 1952.
Entry fee $1, four color slides allowed.
On exhibit at Philbrook Art Center, Tulsa, Oct. 13 and 14, 1952.
For information and entry blanks, write Ruth Canaday, 1779 So. Victor, Tulsa, Oklahoma.

16th Annual International Salon of Photography, Foto Club Argentino, Buenos Aires, Argentina.

Closes Sept. 30, 1952.
Entry fee $1, four prints allowed.
On exhibit at Witcomb Gallery, Buenos Aires, Nov. 3 to 15, 1952.
For information and entry blanks, write Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

1st Salon International de Fotografia Pictorica de la Republica Dominicana*, Dominican American Photographic Society of Ciudad Trujillo, Dominican Republic, W.I.

Closes October 12, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Art Gallery, Ciudad Trujillo, Dominican Republic, opening October 24, 1952.
For information and entry blanks, write Juan Ulises Garcia, Hon. Secretary, Rosa Duarte No. 29 (altos), Ciudad Trujillo, Dominican Republic, W. I.

9th Chicago International Color Slide Exhibition, Chicago Color Camera Club, Chicago, Ill.

Closes Oct. 18, 1952.
Entry fee $1, four slides allowed.
On exhibit at The Museum of Science and Industry in Chicago on Nov. 8, 9, 15, and 16.
For information and entry blanks, write Arthur W. Papke, President, 4106 Gilbert Ave., Western Springs, Ill.

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DELTASCOPE REFLEX HOUSING for Leica or Ektra **$75.00**

Change your Leica into a reflex camera. View the image on a specially constructed ground glass screen. Use any lens for close-up or from 4" F.L. for portrait and distance work. Camera shutter is contained in the reflex housing.

New Kodak 63g" F4.5 ctd. Anast. Lens in focusing mt., fitted for above... **$75.00**

BOTH ONLY $125.00

20" x 24" ENLARGING PAPER*

By simple cutting you can get 432—8"x10", 864—5"x7", and 1748—4"x5"... or any combination of sizes—ALL FROM ONE BOX. Tho' past date, Delta guarantees this paper completely.

- SW, SM, #1—#2, fast-washing plasticized back, ½ gr. 20x24 ... **$6.95**
- DW, SM, #3, ½ gr. 20x24 ... **$7.95**
- Contact Paper #1, fast-washing plasticized back, SW, SM, ½ gr. 20x24 ... **$3.95**
- 18"x22", LW, SM, #4, ½ gr. 18x22 ... **$2.95**
- 16"x20" Velour Black Enl. Paper, DW, SM, #1-#4, 1 gr. makes 576 8x10's, 1 gross box 16x20 ... **$9.95**

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2500—ONLY $19.75
3 boxes—$52.50

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Mfr's Seconds—Guaranteed

8x10, SW G1, #0-1-4-5, 100s	$2.95
8x10 SW G1, #2-#3 / SW SM, #3 — 100's	$3.49 ea.
7½x9½, SW G1, #2-#3, 100s.	2.95
7½x9½, SW G1, #1-4-5, 100s.	2.49
7x9, SW G1, #2-#3, 100s	2.49
7x9, SW G1, #1-4-5, 100s	1.99
5x7, SW SM, #2-#3, 500s	6.95

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8x10 F-0, F-1, 100's	$2.10	$5.95
8x10 F-0, 1-4, 500's	9.95	27.50
8x10 EE-1, 100's	2.95	8.25
8x10 EE-4, 144's	3.25	8.95
8x10 EE-1, 250's	6.75	19.50
10x10 EE1-4, 144's	3.25	8.95
8x10 FF-½, 500's	12.50	35.00
5x7 E-1, 500's	4.95	13.95

FRESH STOCK—
Mfrs. Seconds

5x7 SW E1-2, 100's	$1.69
5x7 DW EE1-3, 500's	7.50
5x7 SW E-4, 500's	5.50

16mm ACCESSORIES

Griswold Heavy-Duty Splicer	$9.95
Griswold Heavy-Duty 2000 ft. rewinds, set of 2	15.00
Kodak 16mm (or 8mm) Focusing Finder for Magazine	17.50
6" F4.5 Dollmeyer Tele, ctd. focusing mount	49.50
1" F1.9 Kodak for C. K. Special	29.50

SPECIAL! KODAK 127 VERICHROME FILM $2.50 doz.

36"x48" NYLON SCREEN

automatic box-type for rear showing in lighted room. New **$14.50**

LANTERN SLIDES 2"x2" 36 for 89c; 3¼"x4" 36 for 1.25

CUT FILM*

4x5 Ansco Isopan, '49	$1.65
4x5 Ansco Comm., '52, 24s	1.65
4x5 Direct-Copy, 24s	1.49
8x10 Kod. Contrast Process Pan, 24s	2.49
10x11 Kod. Masking Pan, 12s	.75
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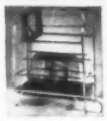

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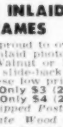

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JUST a few specials from our used department. Primar Reflex, Zeiss Tessar f3.5 105mm coated, $125.00. 5x7 Speed Graphic, perfect condition, $125.00. 4x5 Auto Graflex R.B., B & L Protar 9¼" coated, $147.00. Super D Graflex, auto diaphragm, slightly used but perfect, $189.00. National Graflex f3.5 Tessar, $57.50. Tessar Telephoto for Contax 135mm f4.5, $95.00. Bernotar for Contax, new original, with viewer, $55.00. Zeiss Tele-Magnon for Rollei, 4 power coated, $195.00. B & L 88mm W.A. for 4x5 MX Graphex shutter, coated, $125.00. Tele-Xenar 14" in compound shutter, used, $99.00. Zeiss Mirrorflex, coated 6½" Tessar & Case, $125. Ektra 35mm f3.5 with finder, $85.00. Ektra 90mm f3.5, $85.00. Ektra 135mm f3.5, $127.00. Film magazine for Ektra, $119.00. 4x5 super Linhof outfit, 6" Xenar, 9cm Angulon, both synchronized, $325.00. Westen's, 800 State, Santa Barbara, Calif. (See Index of Advertisers for our display ad.)

LEICA IIIF f:2 Summitar, $285.00. Leica IIIc f:2 Summitar, $185.00. Same 3.5 Elmar, $154.00. 90mm Elmar, $65.00. 135mm Hektor, $115.00. Summaron f3.5 35mm, $64.00. Summarex 85mm, $275.00. Summarit f:1.5 50mm, $168.00. Immarect finder, $32.00. All chrome, like new. Foto-View, 323 W. 42nd St., N. Y. 36, N. Y.

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QUALITY, UNIQUE

Load with Ektachrome, and you discover a new measure of color quality . . . the same beautiful gradation and exquisite color rendering that have made Kodak Ektachrome *Sheet* Films the primary choice of discriminating professional users.

Load with Ektachrome, and you gain fast processing—you can see your results in a hurry. Scores of commercial processing laboratories, all over the United States, now provide rapid service . . . or you can develop Ektachrome yourself, immediately, in your own darkroom.

Load with Ektachrome, and you gain the satisfaction of larger transparencies—easier to view directly, more convenient in making color prints, superior as originals for Kodachrome Prints and Enlargements.

Load with Ektachrome, and you get *thrifty* color. A 620 or 120 roll gives you eight 2¼ x 3¼ or twelve 2¼ x 2¼ or sixteen 1⅝ x 2¼ transparencies, and is only $1.79.*

WHEN TO USE EACH

If all your shooting is in daylight, load with Kodak Ektachrome, Daylight Type. No filter needed.

If you switch back and forth from outdoor to indoor subjects, load with Kodak Ektachrome, Type B. It's color-balanced for 3200K studio lamps. Add a Kodak 81C Filter for photoflash . . . or an 81A for photoflood . . . or 85B for daylight . . . and your Type B Ektachrome becomes an any-hour, any-situation film.

In short, for a brighter, better future in color, choose the film with a future —Kodak Ektachrome Film.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*Price includes Federal Tax and is subject to change without notice.

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